

SQUARE DANCING

Peace On Earth. . .

DECEMBER, 1984

Good Will To Men

\$1.25 PER COPY

(see page 13)



official magazine of The **Sixth Order** AMERICAN SQUARE DANCE SOCIETY

TOA

SUPREME

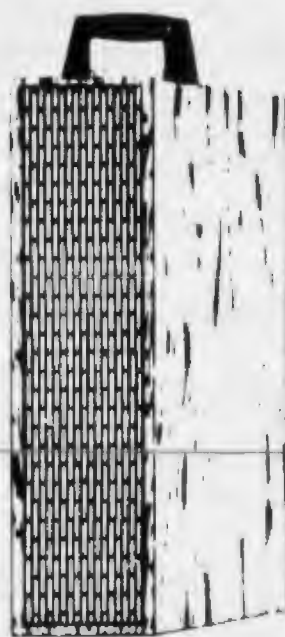
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

This past summer we decided on rather short notice to visit Yellowstone National Park. Using your August Directory, we contacted the Information Volunteer at Cody, Wyoming, George and Betty Moore. They promptly answered our request for information and, thanks to their reply, we spent a delightful evening with the Cody Kut 'n Capers and their caller, "Spud" Jones. The hospitality extended to us by this group was outstanding. We applaud your magazine for making the contact possible that let us dance with the friendliest club we've ever met!

Marilyn and Muff Larson
Morris, Illinois

We, too, applaud the Information Volunteers who freely give of their time to assist traveling square dancers. — Editor

Dear Editor:

Here is a picture of our new license plate. As you can readily see, we both call!

Lannie and Ted McQuaide
Columbus, Ohio



The McQuaides and their license.

Dear Editor:

We really enjoy your magazine and the
Please see LETTERS, page 63

SQUARE DANCING

(ISSN 0037-2889)

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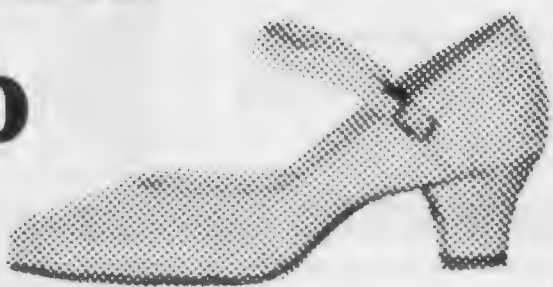
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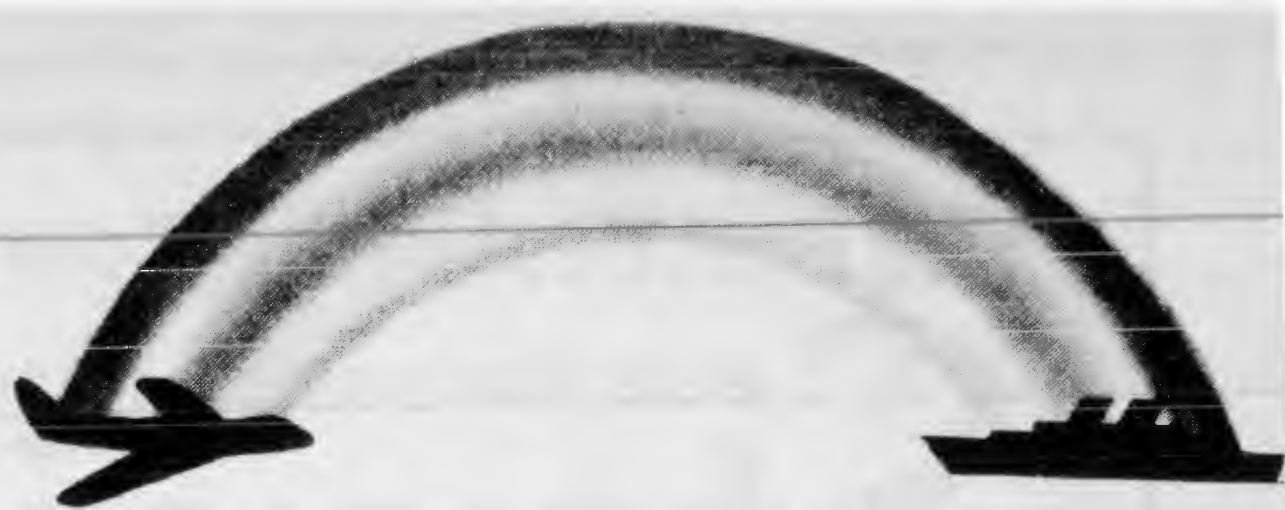
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Al Horn

Renny Mann

Johnnie Scott

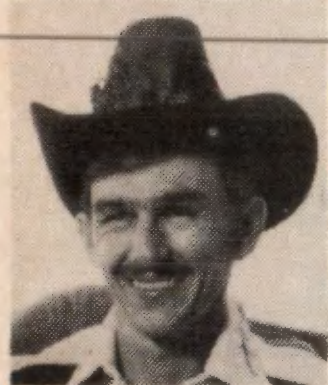
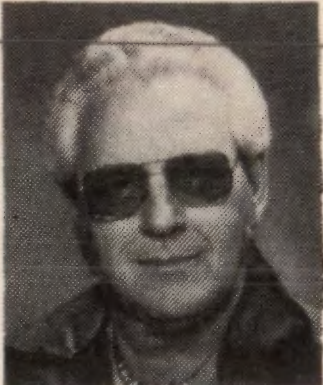
Chuck Donahue

Singing Sam Mitchell

**PRAIRIE**

Recordings

PR 1072 EASY LOVIN' by Singin' Sam, Freddie Hart #1
 PR 1071 HANGIN' UP MY TRAVELIN' SHOES by Rennie, Alabama Hit
 PR 1070 LIGHT OF MY LIFE by Johnnie, Tommie St. John Hit
 PR 1069 SLOW BURN by Al, T.G. Sheppard #1
 PR 1068 YOU, PRETTY BABY & YOUR SWEET LOVE by Chuck
 PR 2007 WYOMING BOUND/ROCKY TOP Clog Cues by Dave Roe

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Vern Weese

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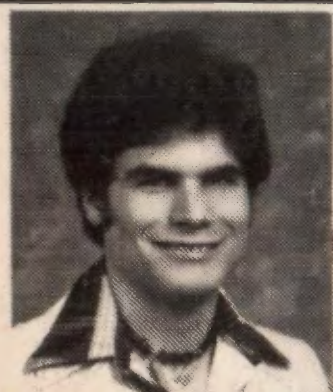
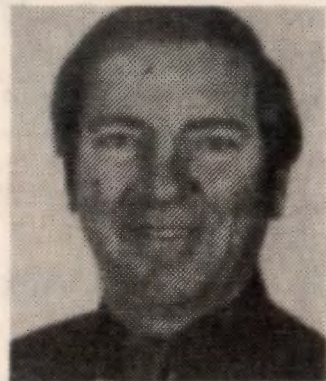
Kim Hohnholt

Karen Reynolds

**Mountain**

Recordings

MR 42 I DON'T KNOW A THING ABOUT LOVE (Moon Song) by Phil, Current hit by Conway
 MR 41 GIMMIE ONE MORE CHANCE by Tom, Exile Hit
 MR 39 HONEY, WON'T YOU OPEN THAT DOOR by Eddie, Ricky Skaggs #1
 MR 38 SIDE BY SIDE by Mark, Oldie
 MR 37 AUCTIONEER by Phill, Leroy Van Dyke #1
 MR 36 DANCE EVERY DANCE WITH YOU by Vern, Kendells Hit

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Art Tangen

Troy Ray

Hal Dodson

Bill Reynolds

Dave Roe
Clogging**DESERT**

Recordings

DR 19 LEGEND IN MY TIME by Bill
 DR 18 IS ANYBODY GOING TO SAN ANTONIO by Art, Charlie Pride Hit
 DR 17 COUNTRY SIDE by Troy, Moe Bandy Hit
 DR 16 ALABAMA WOMAN by Bill—Dedicated to Birmingham National
 DR 15 STAND AT YOUR WINDOW by Hal, Reeves Hit
 DR 9002 ART'S HOEDOWN/DOUBLE EAGLE—Hoedown

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Greg Edison

Bobby Hilliard

Amazin'
Grace Wheatley

Bob Householter Don Van Veldhuizen John Litzenberger

OCEANWAVE

Recordings

OR 13 JOHNNIE BE GOOD by Bob
 OR 12 SAIL ON by Don
 OR 11 THAT'S THE THING ABOUT LOVE by Grace, Don Williams #1
 OR 10 BRING ON THE SUNSHINE by John, Brenda Lee Hit
 OR 9 10 GUITARS by Greg, Oldie
 OR 8 GRANDMA'S FEATHER BED by Don

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December, 1984

TIS THE SEASON. As we reach that happiest of all times of the year, those of us on the staff, along with the many others affiliated with us through various projects during the past 12 months, send you our personal best wishes. It's always been our custom to list these special greetings at the bottom of a number of the pages. You'll find them there as you read through this Christmas issue.

Our cover and our lead story, starting on page 11, put the spotlight on the Christmas theme "Peace on Earth, Good Will Toward Men," and we tell of how one area offers the hand of friendship to citizens of many countries — through square dancing. Bob Howell, who sent us the article, was recently spotlighted (June, 1984) on our special cover saluting the Ohio unicyclists. Perhaps his story may inspire other square dancers and square dance groups to open the doors to visitors from other nations who, coming to America, would like to see more than just the countryside, national wonders and museums. Perhaps they've heard about us as a friendly nation — what better way to prove it than through the friendship of square dancers.



ON THE COVER

Our seasonal good wishes to square dancers, everywhere—

*Peace on Earth,
Good Will to Men.*

From time to time we have heard of clubs checking with local hotels for tour groups who might like to be entertained with a one-night stand. An offer to do so would be a great gesture and an experience for foreign travelers that might well become the highlight of a visit to North America.

And so, with the feeling of goodwill and of peace may we extend our best wishes for a warm and wonderful Yule Season.

Callers — The Changing Scene

JUST AS SQUARE DANCING generally has passed through many stages (the single visiting, the all work, memory patterns, hash, extemporaneous sight etc. so has the role of the caller changed.

We need not look back too far into the history books of square dancing to arrive at the time when anyone who could dance took a turn at the calling. This was the period before modern sound systems when the dancer-caller would call for just his square, while each of the other squares in the hall had their own caller. The veteran caller may have been the one individual in the community who had danced somewhere before and brought with him a little black notebook loaded with a dozen calls or so which he *could* call and which he guarded with his life.

Then the day arrived when there was more to know about square dancing than one could learn in one evening and classes came upon the scene. The caller who taught the new dancers (in seven lessons or so) usually became the "club caller" of that particular group, directing its action not only as caller and teacher, but as its president, custodian, electrician and chairman of the board.

With the growth of the activity, callers were invited by clubs to be their guest caller, so they'd pack up their gear and travel across town to do an evening's dance. With the advent of festivals early in the game, the callers left their nesting places, ventured out to call in another city, sometimes in another state.

The day of the traveling caller saw many leaders on any given date loading the car with sound equipment, heading out to call in another community. This phase, which lasted

perhaps 20 years, saw some callers traveling 100,000 miles a year or more. A not unusual routine would be for the caller to arrive in a city just in time to check into a motel, undergo a rapid shower and a fast change of clothes, grab a Big Mac and then off to the dance hall. Following the dance, an afterparty, back to the motel — alarm set for five — a quick breakfast and back on the expressway to cruise 500 miles to the next dance.

In time the novelty of traveling callers wore thin. High costs of gas, food and lodging took their toll. In many cases area callers proved they were just as great crowd-pleasers as the itinerant callers and the number of members of the "have mike will travel" fraternity dwindled to a handful. These few "survivors",



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as a rule, maintained a Monday thru Friday home club class and workshop program then, late on Friday, would catch the Red Eye Special to be on hand for a two-day weekend festival, several hundred miles away. Heading home once the festivities ended Sunday afternoon, they would be back in the saddle again Monday with their regular home program.

There's still a more recent phase of the traveling caller business. Wrapping up a week of calling for home clubs, the caller packs his records, suitcase, portable sound equipment and passport and heads for the airport. His destination, London, for two calling dates, Stockholm, for a week of clinics and a dance or two, and perhaps a quick trip to Saudi Arabia to be guest caller for the tenth anniversary of one of the oil country's local clubs.

A little different perhaps than the caller who used to pack up and travel 100 miles to guest call for a club, the caller today, thanks to air transportation, sees nothing unusual in traveling halfway around the world to call a dance and then head home.

A good example of this occurred a year ago when Bob Van Antwerp accepted the guest calling honors for the New Zealand Convention being held in Christchurch. Driving out to the airport as he might do to keep a calling engagement in Laramie or Salt Lake City, he took what he needed, boarded the non-stop jumbo jet headed for Auckland. Several meals and at least two movies later, he caught a connecting flight to the South Island, was met by square dancers, taken to the hotel for a quick change of clothes and then off to the square dance weekend which was just getting underway.

The usual clinics and workshops and evening calling was little different than what it might be in Bob's home area and with little time to get out of the dance hall, it was easy to forget he had crossed the International Date Line and was half a world away. With the end of the festival two days later, there were the usual tender good-byes, then off to the airport, catch the flight to Auckland, change planes for North America, a few more meals aloft, a couple of airborne movies, back in the car, headed home and ready for the regular Monday night class.

It's a big world but it's shrinking rapidly and for the caller who travels, it is apparently

no big deal any more. He just needs to be sure to get on the right plane, not forget his toothbrush and records and then give the dancers and the workshops the very best he can give.

It's A Puzzlement

HAVING ONE'S CAKE and hoping to eat it too has become an all too prevalent concept among square dancers these days. "Here are four squares of non-dancers," the club president tells the caller/teacher. "Take them. Teach them how to dance at Mainstream. We'd like to have you graduate the group so they can move into the club in 20 two-hour lessons." Sounds easy? Well, it isn't and let's look at the reasons why.

It takes time to teach anyone anything and while it's true that all the movements on the Callerlab Mainstream List (when broken out of family groupings they amount to approximately 100 different teaching modules) *can* be taught quickly, it's important to remember that *exposure* to a basic is not enough. In most cases, the movement must be taught, re-taught, reviewed and taught again before it is sufficiently absorbed to dance it automatically.

It's important to recognize that each individual has a different learning speed and each teacher has a different measure of teaching ability. The necessary process of thorough teaching and adequate time for the dancer to *learn* is not something that happens by magic.

At the start, a right and left thru can be difficult for new dancers. The simple task of presenting an unfamiliar movement is only the beginning. The movement must register in the mind of each dancer and then be converted into action. It's a whole new language.

The longer a person dances the easier it becomes to learn new movements. The language becomes familiar and adding new movements becomes second nature. While the "simple" movements, to a newcomer, may be difficult, the more complex movements, learned later, in all probability will register more quickly.

Let's get back to the dancer's request for the caller to teach all the Mainstream Basics in 20 two-hour units. That's 40 hours of teaching. It's easy to see that when these 69 combination movements are broken into their 100 separate teaching modules, we're talking about

introducing some five new movements during each class session.

Callerlab suggests this amount of material be taught in 41 lessons and danced at the Mainstream plateau for one year before moving on. The concept that it can be properly covered in half that time is wishful thinking. Doubtless, it is one major reason for the excessive dropout rate.

☆ ☆ ☆

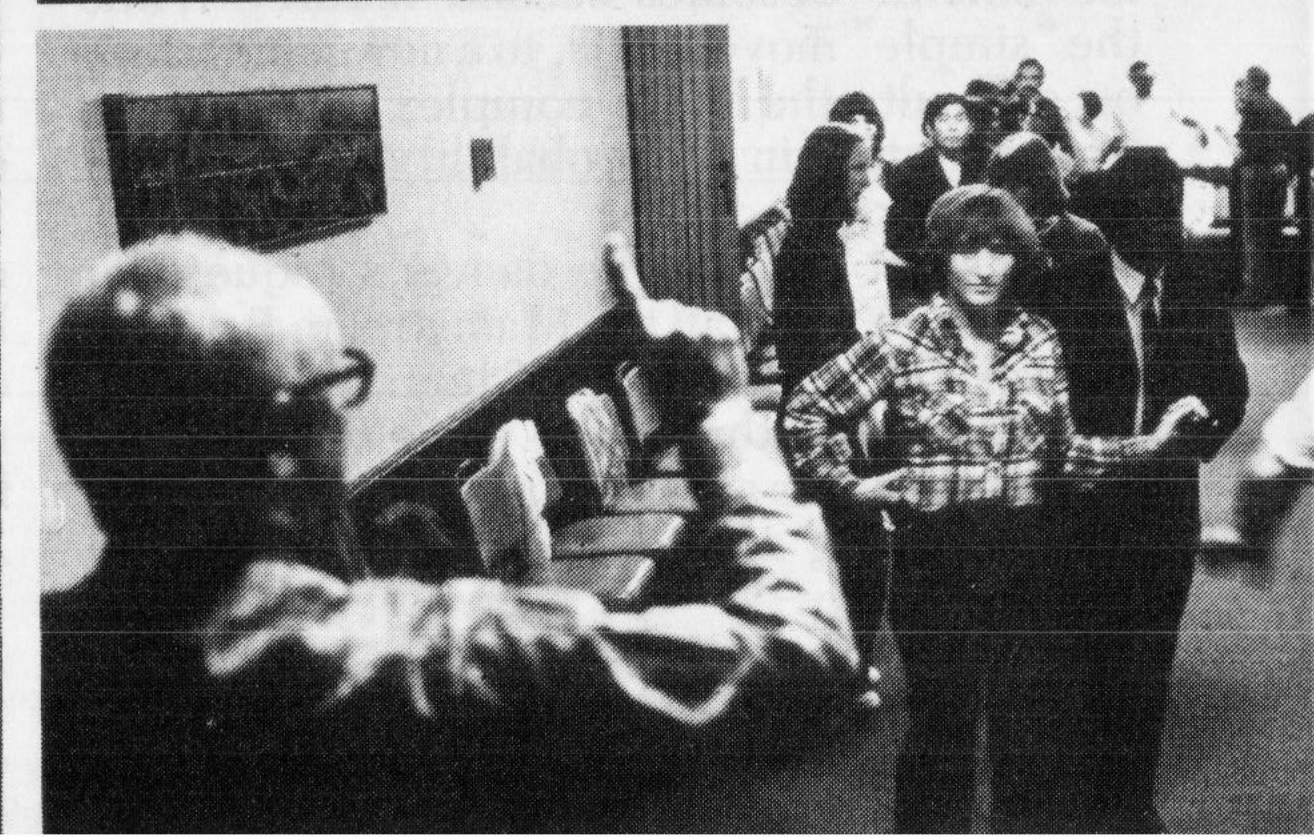
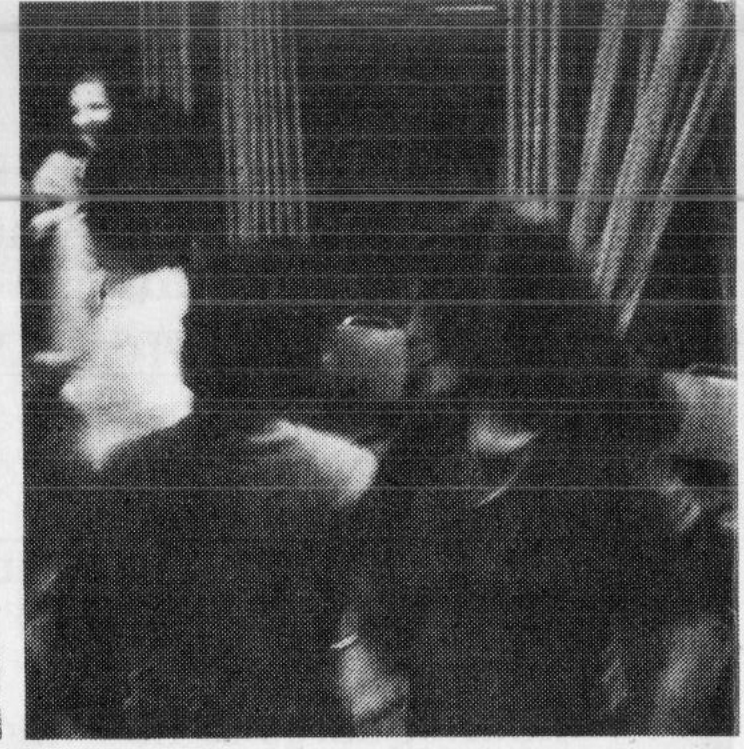
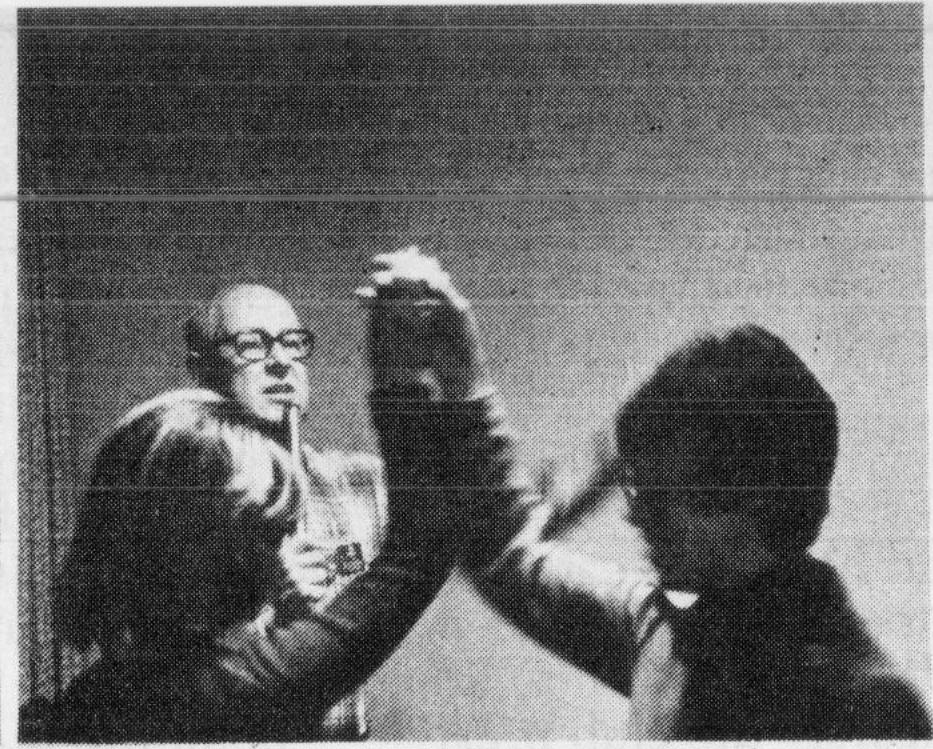
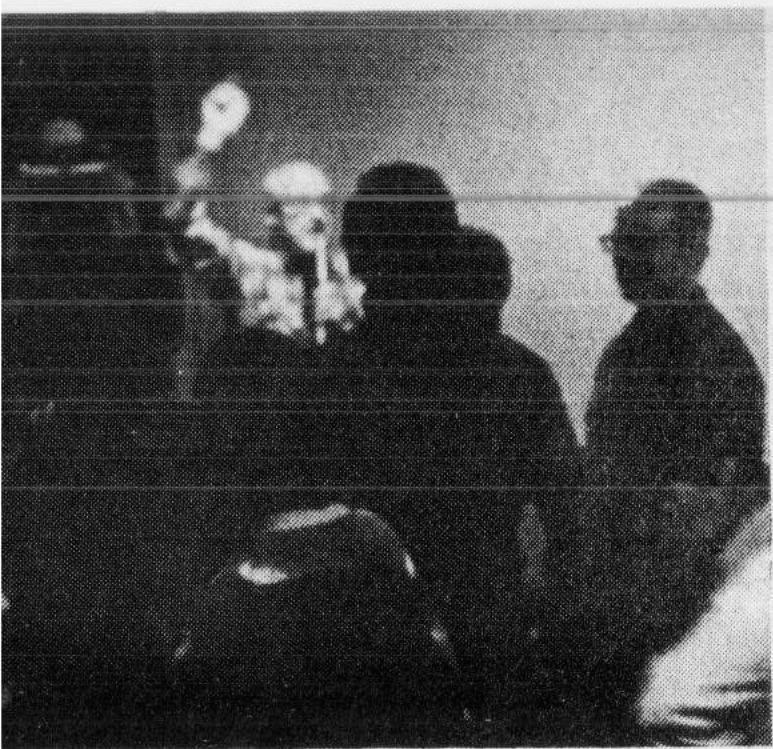
Somewhere along the line all of this needs to be sorted out and an alternative course set up if square dancing is to prosper during the coming years. Starting next month and for several months during the early part of 1985, we will be running an analysis of square dancing as it is today — how it got this way, the problems that have resulted and possible solutions with some valid suggestions for changes. We'll be most interested in your input of suggestions and ideas.

Scholarships, 1985

A NUMBER OF FULL and partial scholarships for individuals needing financial assistance in order to enroll for caller/training will once again be offered by The American Square Dance Society. Individuals desiring to attend a school of their choice in 1985, but requiring additional funds to accomplish this goal, are invited to apply by writing the Society in care of this publication. A simple letter is all that is necessary. There are no application forms. Just state the facts about your desire to call and your need for assistance. Letters should be received by February 28th. Announcements of the recipients will be made in the spring.

Our thanks to The Overseas Dancers Association for the kind donation of \$300, designated to the Scholarship Fund in the name of Tex Hencerling, and for their pledge of continuing funds for this purpose. Efforts will be made to direct funds toward those overseas callers who may apply for scholarships.

We would also like to graciously acknowledge the receipt of funds from the estate of the late Mary and Fred Collette, dedicated dancers and teachers, whose passing was noted in these pages in recent months. These funds will be used for various projects of The American Square Dance Society.



“Goodwill to Men”

REACH OUT

and TOUCH
SOMEBODY

IF YOU WERE GLUED TO THE TUBE last July 28, when the opening of the Olympics aired from the Los Angeles Coliseum, you would have been awe-struck as we were with this amazing performance. However, as the program built in intensity, its crowning climax came when thousands of athletes and performers on the field joined hands to sing “Reach Out and Touch Somebody’s Hand.” They were joined by over 92,000 in the stands, also holding hands with the people beside them — people in Western dress, in saris, in kimonos, from many countries around the world, all making personal contact with “friends” they had never met before.

Then, just as spontaneously, the immense lines on the field broke up into dozens of smaller circles, ethnic groups from many lands joining hands with the athletes from over 120 countries, circling left and right in a simple Greek or Israeli dance or in no dance in particular, but a dance nevertheless, moving in rhythm to the accompaniment of thousands of musicians and vocalists.

In a primitive sense, these folks were expressing *friendship* through dancing just as we do with our friends in our home club or with new friends we’ve never met before at a festival, jamboree or convention. It’s the type of experience we are part of when a group of 40 New Zealanders join with us at Asilomar or a couple from England visits us in our club, or when we and a group of 15 or 20 couples join with the German square dancers or the Dutch or the Japanese. It’s amazing what dancing does for people.

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One of the most unique experiences in dancing occurs each year in Cleveland, Ohio.



With many dressed in native garb, newcomers take part in an American square dance one-night-stand.

It’s an honest-to-goodness, down-to-earth experience of “reach out and touch somebody.” As caller, Bob Howell, says, “First impressions are most important and this becomes clearer to me each year.” Bob enjoys the un-

In the spirit of friendship and joy, citizens from around the world start out their stay in the USA with a square dance party. Seasoned caller, Bob Howell, keeps things moving during this friendly get-acquainted experience.

sual opportunity of welcoming people from many lands to America. He does it in the friendliest way he knows — through square dancing. The Cleveland International Program (affectionately referred to as CIP) has been operating for close to 30 years, bringing people, ranging in age from 25 to about 55, from countries throughout the world to experience something of North American living. The intention is for them to return home and share their experiences with their families and friends. Most often they come for a summer program, although some may stay for a year or so.

"I have received some of these people within an hour and a half after they've come into Cleveland," says Bob, "and that means they may have landed in various other ports along the sea, and we are really the first to meet them. The most impressive thing to me is the trust level that is built almost immediately with people who have come from parts of the world where that trust level rarely exists — Yugoslavia, Hungary, South Asia, the Near and Far East . . . We break bread and then we dance . . . all join hands and circle." Bob adds, "I tell them, if I can get you to join hands with me, I know you have nothing in your hand that's going to harm me, and if I can touch you, it involves more than just becoming dance-oriented.

Former chairman of Legacy, former school principal, veteran caller/leader, Bob Howell, is right at home making the visitors feel welcome.



"The program is kept very simple but with a full complement of mixers, squares, contras and rounds. The visitors stay with host families and many times the first meeting with the people they are going to live with occurs at one of these dances. Essentially, they are here to get an informal education about a democratic government, our homes, our play," says Bob, "and the dance is probably the first means of getting them friendly with new acquaintances, soon to become family."

CIP is financed partially by the government that sends them and partially by the American government, along with other monies raised or contributed by themselves. It is

From Africa, Asia, Europe, India — from all corners of the earth — come these men and women for a once-in-a-lifetime taste of America. "And it all starts with a square dance!"



somewhat of a joint effort run by professional people who might be termed social workers who exchange their jobs. They go abroad and do interviews for the program and then make their choices. These people then come to America.

For Bob Howell, there are some great recollections. "Two years ago I had a young lady from Argentina and a young man from Great Britain. Their countries were at war with each other. However, both of them came in and danced all evening together . . . The year before I had a young man from Israel and a young lady from the West Bank. The day before, they had not been able to talk to one another and here they were holding hands and dancing in a circle . . . and how incredible to have a young lad who had never lived in anything but a house with a sod floor, dancing with a beautiful Arabian girl in a gold brocade full-length gown."

Such occasions speak for themselves. Bob Howell calls this gathering his most rewarding and most wonderful night of the year. We thank him for sharing what is truly an example of Peace on Earth, Goodwill Toward Men not only at the Yuletide season but at any time of the year.

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It was Dwight D. Eisenhower, as President, who established the People-to-People Program, with the express purpose of bringing citizens of this country in closer contact with their neighbors around the world. Doubtless this personal contact between Mr. and Mrs. Average Citizen of all ages is the key to peaceful coexistence. We can learn much from people of other nations once we are able to cut through any unnatural barriers and find a common language — in dance perhaps.

During the years that John F. Kennedy was President, the Peace Corps carried on this contact of working and playing with people of other nations. One of our valued experiences during the sixties was training Peace Corps volunteers who would soon be sent overseas to some remote corner of the world where help was needed. For several days, over a period of three weeks, at a local campus of the University of California, we taught several hundred of these people simple mixers, squares and contras. We not only taught them how to dance but also how to teach others and

how to call and prompt the dances in a way that would cut through any language barriers. Records and in some cases portable sound systems were furnished these individuals and when the crash program was over we felt that, for the most part, they would do a very satisfactory job.

Over the years that followed we've prized the letters and comments that have found their way back to us. Many explain how the simple dances of America brought closer the bonds of friendship on a person-to-person basis.

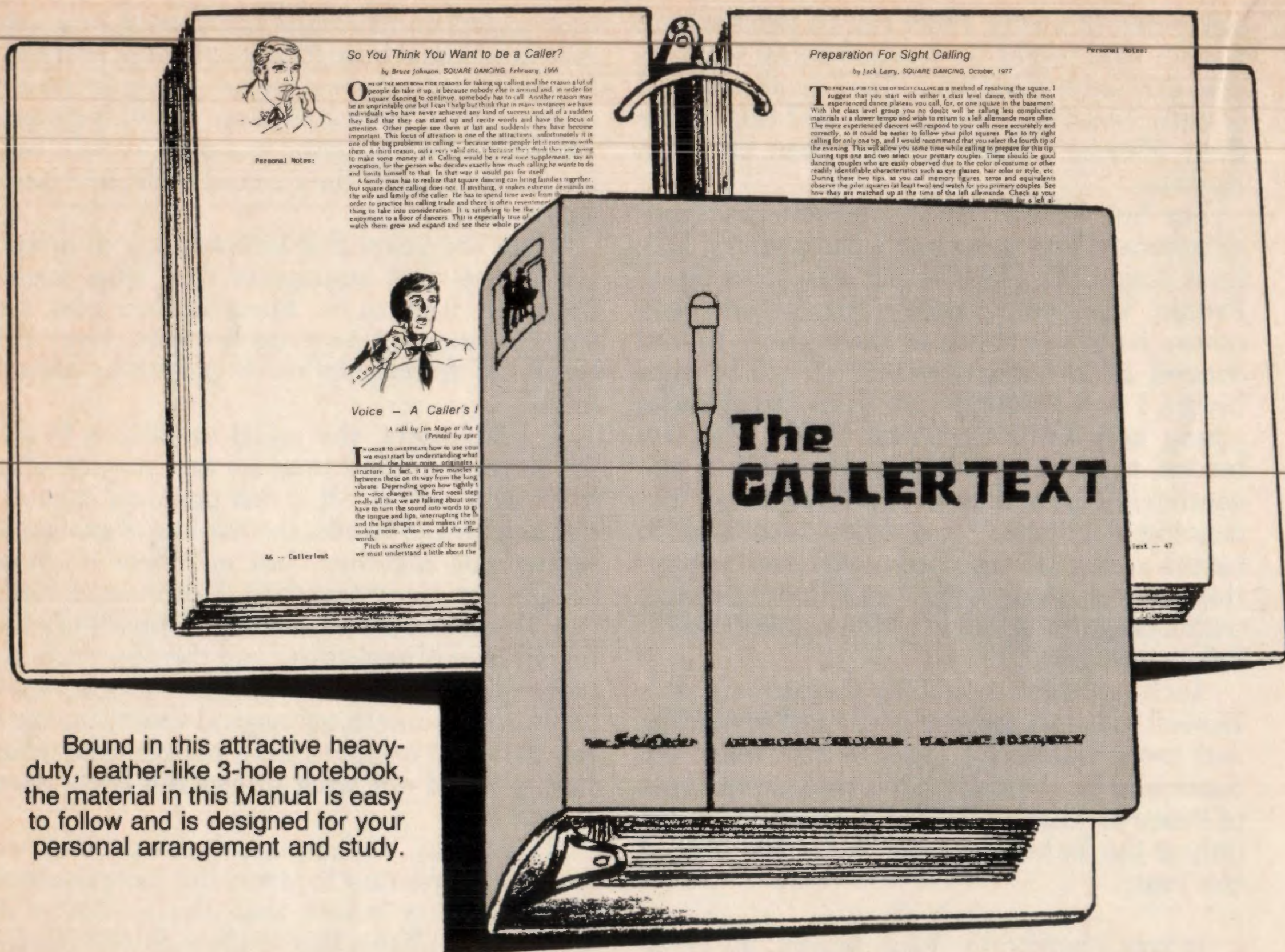
Psychologists, therapists in various fields, far better informed than we are, may be able to explain just why it is that personal contact, the touching of hands, the circling of groups of individuals together, has an effect on how people get along together. However, forgetting the technical aspect and depending only on our own observations and the observations of friends who have shared their thoughts with us, there is something magical about sharing a folk dance. It seems to allow people to be *what they are* and not what others tell them they *should be*.

This is why, with square dancing today, we feel it so important to stress the inclusiveness of the activity rather than the exclusion of some of the phases that tends to divide square dancing in two distinctly different segments — the *recreation* and the *serious hobby*.

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We are not inclined to emphasize one of these phases and downgrade the other. They are both part of American heritage. One, the recreational segment, could reach out and "touch" the greatest potential of those looking for simple, uncomplicated, virtually unchanging recreation. The other which, thanks to the expertise of many leaders, has become an intriguing science intended for those who wish to become skilled in a more complicated form of dancing that requires greater frequency, will continue to grow *and change* as the years go by.

In the year to come, we will editorialize on both these phases which, although they share prominently in the overall aspects of square dancing, are different and serve different purposes, each requiring an understanding of specific goals and neither interfering with the other. □ □ □



Bound in this attractive heavy-duty, leather-like 3-hole notebook, the material in this Manual is easy to follow and is designed for your personal arrangement and study.

There is a Difference!

The New CallerText® (scheduled to be shipped March 31, 1985) . . .

. . . is designed to teach the new caller HOW to CALL and the experienced caller HOW to IMPROVE existing calling skills. Twice the size of the CTM, the CallerText covers virtually every subject vital to today's caller. While it in no way duplicates material covered in the Caller/Teacher Manual, it complements it in every way. Most of the chapters in the CallerText have appeared in Sets in Order (SQUARE DANCING) Magazine over the past 37 years and the subjects covered by some of the most experienced caller/teachers in the activity contain a wealth of knowledge about the art of calling.

The Caller Teacher Manual® . . .

. . . published two years ago, has been designed to teach you how to successfully teach others to square dance. This 320-page, loose-leaf, quality workbook directs you in the steps necessary to teach others how to enjoy this activity.

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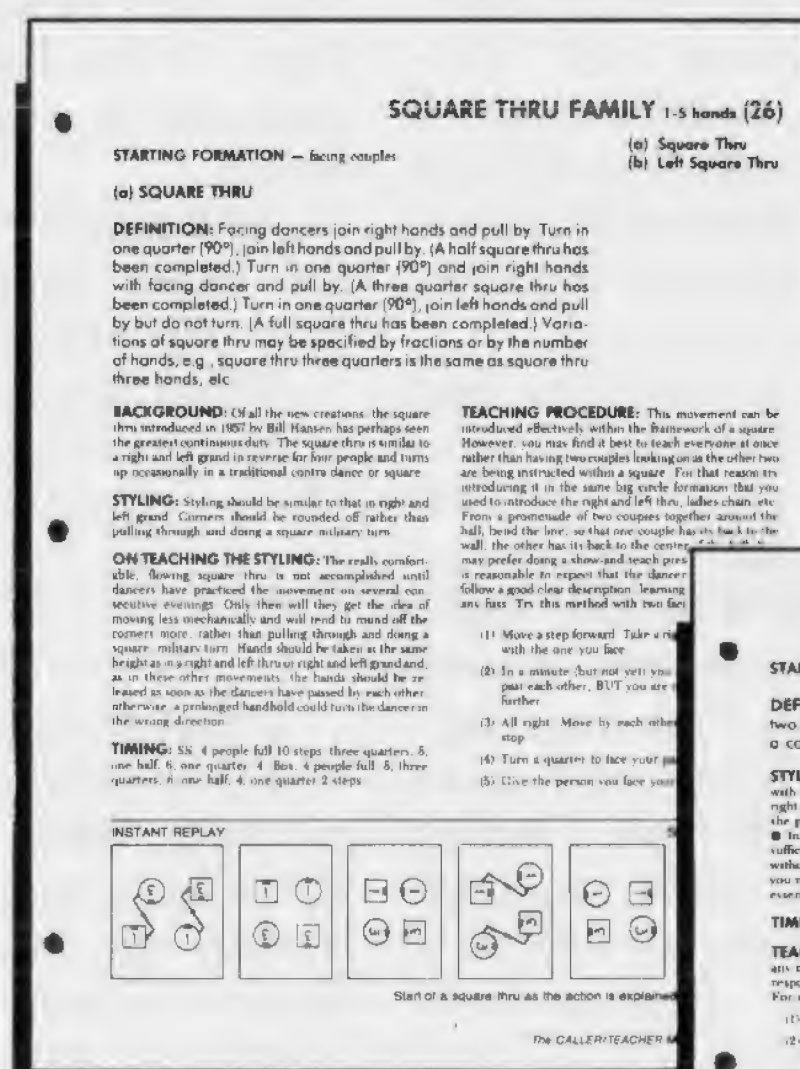
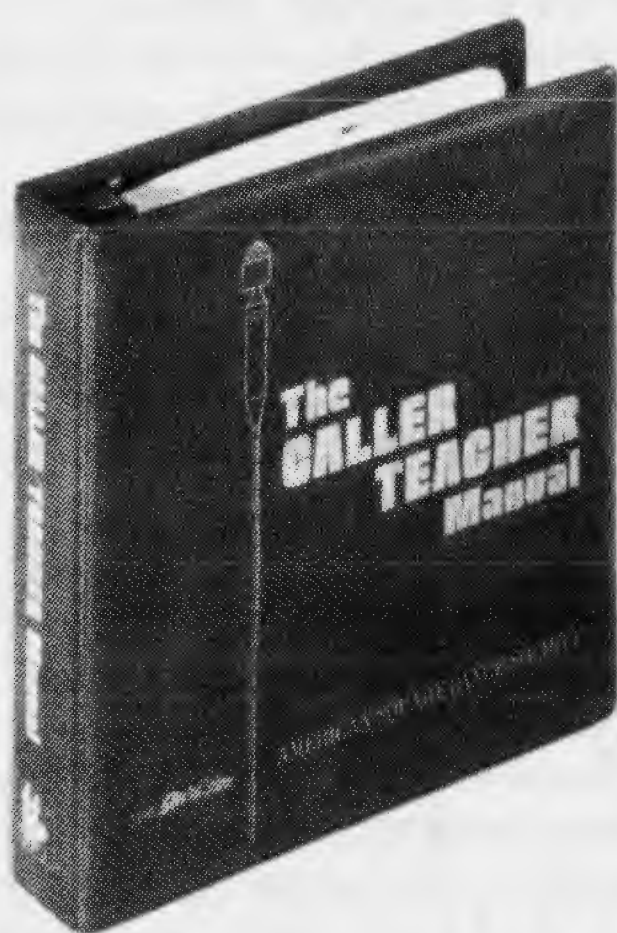
Priced to sell for \$49.95 after January 1, 1985, The CallerText may be ordered now for just \$39.95, a savings of \$10 (add \$7 to cover handling and shipping). This pre-publication price is good only on orders received by December 31, 1984. Shipment of the completed Texts is scheduled March 31, 1985.

Send Your check and Order to: **SQUARE DANCING**
462 North Robertson Blvd.
Los Angeles, CA 90048

Remember: These two books, The CallerText and the Caller/Teacher Manual, are not designed to cover the same objectives. However,

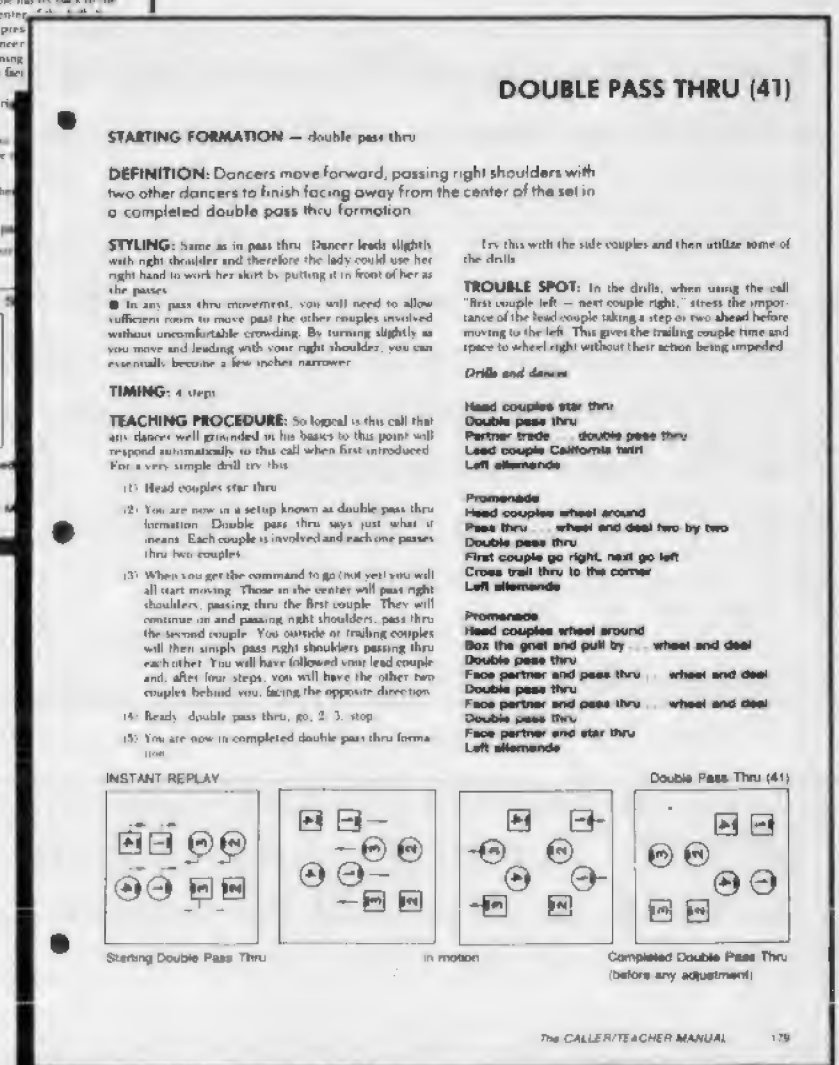
The Two are Inseparable Caller-Training Aids

The combined goals of the two are to help develop outstanding caller-leadership which, in turn, over the coming years will do much to strengthen the square dance activity. Remember: The CallerText is not the viewpoint of just a single individual but reflects the combined expertise of more than 100 individuals, some who are no longer among us. All-in-all, the CallerText is a compendium of never-to-be-duplicated caller information.



The job of the Caller/Teacher Manual

is to provide necessary information to develop the teaching skills of callers for use with new and continuing dancers. It takes each movement in the Basic and Mainstream Programs, explains the definitions and styling notes, offers teaching tips and provides dance drills. This amazing Manual has been endorsed by Callerlab.





34th National Square Dance Convention®

Birmingham, Alabama

June 27, 28, 29, 1985



LET'S TAKE A TRIP to Alabama for a Convention program such as you have never seen before! Now that's a very large claim, so let's check it out and observe the possibilities via a ride on Birmingham's Dancing Program Route. All aboard!

The first stop is the **Coliseum**. You can gaze on 36,000 square feet to be used for Plus square dancing with round dancing, exhibitions, an evening program and after parties. You may enjoy the activities or simply rest in the 14,000 seating capacity hall.

Next stop is **South Exhibition Hall**. Here is where most of the round dancing will be held. The upstairs has 14,000 square feet. Programmed rounds, workshops, exhibitions will mainly concentrate on Intermediate and High Intermediate programs. The downstairs area, with 19,000 square feet will be used for Easy to Low Intermediate round dancing.

Keep on chugging to the next station and wheel up to the **Main Exhibition Hall**. Mainstream will be featured here with 30,000 square feet for squares, rounds, workshops, after parties et al. There is also a second Main Exhibition Hall, with the same amount of dancing space ready to feature Plus dancing.

Now journey to the **North Meeting Rooms** for a "whistle stop" at the Youth Hall. During the day hours youth activities will be in Room "A" with all facets of the activity as well as a Youth Fun Education Clinic. Beginning at 6:00 PM, youth will use Rooms "F," "G" and "H" for their dancing.

And in the same complex, you discover **Contra Hall**, which in reality is Room "B" and "C" with 6,500 square feet for contra dancing. Easy contras, traditional squares, quadrilles, Scottish dancing, impromptu and programmed contras will be featured along with

educational sessions with top contra prompters participating.

Head downstairs to the lovely **Concert Hall** where there'll be a "Spotlight on Rounds" program and an Advance teach. It's also the place to see a fashion show and many exhibition group performances.

All aboard again for **Boutwell Hall** where Advanced dancing will be held in the lower section. Upstairs, there'll be Mainstream with Plus tips at night. There will also be rounds, workshops, exhibitions and after parties.

From here, we journey across the street to the **Hyatt House** for Challenge dancing. And then, to the **Fairgrounds** where a continuous clogging program in two halls will be going full steam.

At this point, we return to the **Civic Center** for more dancing of every description to please everyone.

What do you think now? Are you ready for a program such as you have never seen before? Then y'all plan for Alabama in 1985.

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Room for More

It has come to the attention of the Convention Committee that some dancers attempting to make their own reservations in Birmingham have been told by the hotel/motel registration employees that "no vacancies exist." Don't you believe it. There are rooms for you, because in anticipation of a large turn out, the Housing and Registration Committee has already reserved rooms for you, the dancers. The procedure for securing housing is to fill out a registration form and indicate housing preferences. The mailing address for the 34th in Birmingham is Advance Registration Director, PO Box 1985, Eva, AL 35621.

WHO'S TO DO THE PROGRAMMING?

A dilemma faced by the National Square Dance Convention

IT WASN'T ALL that many years ago when a caller "on the road" would be engaged to call in a certain city and be furnished with the complete program, the names of the patter calls and singing calls expected and the order in which they were to be called. If a caller came from an area where this was common practice, the shock waves might not be too great. However, for a caller accustomed to tailor-making a program for a particular group or event, the list of dances and the order in which they appeared, may have been a shocker.

The roots of procedures such as this were undoubtedly in communities where a great number of the dancers also called — one tip. They would arrive for an evening of club dancing early enough to sign in and be programmed. Many individuals had one pet call and *that* was the call he or she would be expected to call if fortunate enough to be programmed. Others, branching out a bit, might know five or six calls so the job of programming was a little easier when those in charge could assign the "only choices" to a few callers and then fill in with those who were more versatile.

When this practice rolled over into the big festivals, featuring callers from areas where this method of programming was not followed, things grew more difficult for the planning committee. When it extended to a situation where a caller was brought in from another area to call that state's annual festival and was preassigned the entire program, a minor case of bedlam often ensued.

Going back to our earlier examples, there was a time when singing calls were fairly limited — you could probably count the available number on the fingers of both hands. Bob

Merkley would always call *Rancho Grande*, Don Taylor would be expected to do *Life On the Ocean Wave* and Bert Green would die a thousand deaths if not assigned *Red River Valley*. However, as time went on and more recording companies came onto the scene, the choice was wider and every caller had favorites. Few could be expected to call every new singing call that was released.

At this point, it became apparent that the caller needed the freedom of planning his own program. It may be true that not every caller plans an evening dance well, but those who are accomplished in this department know that it's important to be flexible, to be able to sense the needs of the group and to be prepared to switch a program around in the event that the crowd needs such a change. An accomplished caller also displays a sensitivity toward the dancers that allows the dancers' needs to be placed ahead of his own, so that the program and everything about it is designed for the dancers' enjoyment and not simply for an individual's self-satisfaction.

The problems of programming for a large festival, to the satisfaction of everyone, are many and rarely can all of them be solved. Let's focus on the subject of big events where a vast number of callers are involved and the responsibility that exists of selecting the limited number who will participate.

Perhaps the prime example is the annual National Square Dance Convention where it's not unusual to have anywhere from 300 to 500 callers in attendance. Programming for one of these colossals has long been a topic of debate. Many times throughout the years the responsibility of assignments has fallen to a committee made up primarily of dancers, many with a limited amount of dancing time to their credit,

virtually no experience in developing a program of this type and most important, with limited knowledge of the ability of the various callers.

If one goes by published statistics and feels that because a certain individual has called for 15 years then that person must be better than someone who has called for only three, then it's easy to spot one of the problems. Simply because an individual has recorded half a dozen singing calls does not necessarily qualify that individual to handle a brace of patter calls. The fact that an individual is a hum-dinger when it comes to putting together Mainstream choreography in no way qualifies him or her to be a headliner on a Plus or A1 program.

For a time, various National Convention planners attempted to solve this by running off a computer list of all callers who had registered by a certain date and circulating it among a number of veteran callers presumably able to determine, simply by looking at the list, which callers were qualified to do what. The problem was that many callers who were established in their own area were not known by other callers living more than 100 miles away. As a result an individual whose name might be familiar could, for that reason only receive a high rating. A caller with little ability might be selected simply by being in the activity many years, while another with great talent but relatively new to the scene might be ignored.

Whatever the system, whether a committee of callers or dancers made the judgment it was certainly far from being fool proof. A number of years ago, Harry Rutherford sent in a registration, listing his dog and, believe it or not, the dog *was* programmed.

In recent years, there have been many instances where new or unproven callers, perhaps known by the selection committee have been assigned key spots at prime times in major halls, while others, including some recognized as top caller/leaders, were given a meager number of assignments frequently at the dinner hour and tucked into some out-of-reach corner of the Convention complex. This has not only been ridiculous but, because of lack of programming knowledge on the part of the sponsoring group, more and more of the competent callers have managed to be previ-

ously booked at some other square dance event in another part of the country at Convention time.

If indeed the National Square Dance Convention is to be "The Showcase of the Activity" then the best of *everything* the activity has to offer should be displayed. Being assigned to a key spot in a prime location should be a recognition of ability and the determination of who should be put into these prime spots should be done in such a manner that personalities are put aside and a basis is established for a form of program selection that will work.

To further complicate the situation and add to the concerns is this letter, one of many received following recent Nationals. The writer, Ann Kengott from Glenview, Illinois, wrote in part "... I have been square dancing for over 10 years and have attended the last nine Nationals. . . My complaint is on the calling at the National Convention in the Plus room. . . The level was fine and up to par, but the tempo and calling was so fast there was not enough time to get all the movements in. I felt the calling was ridiculous.

"Dancing, as defined in the dictionary, is movement in time with the music. The calling in the Mainstream and Plus rooms was for the better part of the time, fast and. . . was impossible to dance to. *Run*, yes, but *dance* no. It seemed to me that if a caller called a fast tip, the next caller got up and called an even faster one. . . I even commented to one of my corners, that I felt like I had just won a race and his answer was he did, too, '*but we did not win.*' The winner was the caller. We made it through the tip but many of the dancers did not. I never saw so many squares break down as I did this year. I imagine those callers stand up on the stage and laugh at the fools on the floor running around, trying to keep up." How unfortunate for the "professionals" in this activity, to be seen in this perspective."

Perhaps one criteria for a caller to be selected at one of the Convention's key locations should not be the ability to call choreography, alone, but to also possess good judgment, and a sensitivity toward the dancers. Certainly he should have the intelligence to select material that will please the dancers and call it in a way that will allow the dancers to move to the music.

If the two selection systems used to date —

a committee of non-callers or a poll of caller/leaders — have not proven successful then what will?

For one thing, callers selected to appear on a National Convention program should receive this assignment as an honor and acknowledgement of success behind the microphone. A caller, appearing on the program, should be there to enhance the program and should not be there as a means of *gaining recognition*. There is already a criteria for calling. This has been established through the accreditation program of Callerlab and individuals who call may be accredited whether or not they are members of Callerlab. Not all callers will officially become accredited but nevertheless they may well qualify. If this system of selecting callers for something as important as a key spot on a National Convention program is significant, then perhaps a few members of the National Convention Executive Committee along with an equal number of representative caller/leaders (perhaps selected from Callerlab) should sit down together and lay out some ground rules.

These ground rules, or guidelines, in addition to establishing some knowledgeable method of caller selection, should also come to grips with such elements as tempo, length of tips and *professionalism* in general. It is the club and class caller who suffer along with the all-important home-club programs scattered around the world when the accepted "rules of the game" are broken at a National. How difficult it is to get things back on track when

dancers and callers say: "This is the way they did it at the National, therefore *this* is the way it should be done." In other words — if the National Convention is the showcase of square dancing, then *what* is called, *how* it is called and how the basics are danced influence square dancing *everywhere*. For that reason, there is a need to set up and follow guidelines, conceivably layed out by Callerlab, with input from knowledgeable, qualified dancer-leaders.

It may be that what we are talking about will require a full-time worker with access to a computer who, leaving all personal preferences and prejudices aside, can come up with a slate of caller-leaders deserving of the greatest square dance in the world.

Cost? Of course, something like this will have expense involved but then we're talking about a once-a-year function that can roll out a surplus, after all expenses are paid, of \$100,000 or more. What better way to plow back into the activity money earned from square dancing than to improve the image of the activity as expressed by the granddaddy of all square dance events?

Undoubtedly there will be more on this in coming issues. We'd like your reactions. From the standpoint of you who go to a National expecting the very best in calling and to you callers who have more than paid your dues in years of service to the activity, wouldn't a more professional way of handling this phase of square dancing be worthwhile? Think about it. □ □ □

CHECK THESE COMING ISSUES

THERE IS STILL TIME to take advantage of some of the free listings in **SQUARE DANCING** Magazine. The March issue will feature *Caller and Round Dance Leader Schools*. Send dates, type of school (square, round, beginner caller, advanced, etc.) and contact. (Deadline January 1st)

April highlights *Square Dance Tours* (cruise or land vacations designed for square dancers). State dates, location and a contact. (Deadline February 1st)

May is the month for *Retirement Square Dancing*, i.e., mobile parks, RV centers and campgrounds which cater to square dancing.

Include the name of the park, address, dates open and the names of the callers and/or cuers. (Deadline March 1st)

June features *Publications Directory*, a list of square, round and clogging magazines and newsletters. Caller association's newsletters are not included. (Deadline April 1st)

July will incorporate a list of callers and/or clubs who work with "handi-capable dancers." Include the name, address, type of dancers, and caller who teach these *Special Interest Groups*. (Deadline May 1st)

February features *Square Dance Vacation Institutes* — deadline December 1st.

LADIES ON THE SQUARE

A Cable Yoke Cape

by Deen Cummings, Santa Barbara, California



THIS LOVELY KNITTED CAPE was designed by Deen Cummings especially for square dancers. It is warm, comfortable and most attractive. The length may be adjusted, shorter or longer, to suit an individual. Deen graciously shares her instructions with our readers.

Materials

8 skeins 4 oz 4-ply (use two strands as one)

OR

20 skeins 2 oz Jumbo yarn

Size 10½ needles (9" straight for yoke; 36" circular for body) Buttons

Directions for Yoke

Cast on 32 sts, placing markers thus:
2*8*2*8*2*8*2

Row 1 p2, k8, p2, k8, p2, k8, p2

Row 2 k2, p8, k2, p8, k2, p8, k2

Rows 3 & 5 repeat Row 1

Rows 4 & 6 repeat Row 2

Row 7 p2, cbl 8, p2, k8, p2, cbl 8, p2

Row 8 (k2, p8) 3x, k2

Row 9 (p2, k8) 3x, leave 2 sts on needle, turn

Row 10 slip 1, p7, k2, (p8, k2) 2x

Row 11 (p2, k8) 2x, p2, leave 10 sts on needle, turn

Row 12 slip 1, k1, (p8, k2) 2x

Row 13 p2, k8, p2, leave 20 sts on needle, turn

Row 14 slip 1, k1, p8, k2

Row 15 (p2, k8) 3x, p2

Row 16 (k2, p8) 3x, k2

Row 17 (p2, k8) 3x, leave 2 sts (same as Row 9)

Row 18 slip 1, p7, k2, (p8, k2) 2x (same as Row 10)

Row 19 p2, cbl 8, p2, k8, p2, leave 10 sts on needle, turn

Row 20 slip 1, k1, (p8, k2) 2x (same as Row 12)

Row 21 p2, k8, p2, leave 20 sts (same as Row 13)

Row 22 slip 1, k1, p8, k2 (same as Row 14)

Row 23 (p2, k8) 3x, p2 (same as Row 15)

Row 24 (k2, p8) 3x, k2 (same as Row 16)

Row 25 (p2, k8) 3x, leave 2 sts (same as Row 9)

Row 26 slip 1, p7, k2, (p8, k2) 2x (same as Row 10)

Row 27 (p2, k8) 2x, p2, leave 10 sts (same as Row 11)

Row 28 slip 1, k1, (p8, k2) 2x (same as Row 12)

Row 29 p2, k8, p2, leave 20 sts (same as Row 13)

Row 30 slip 1, p8, k2

Repeat Rows 7 thru 30 eight more times.

Repeat Row 7.

Repeat Rows 2 thru 6, making 228 rows total. Bind off.

Directions for Body

Pick up 228 sts along bottom edge of yoke placing markers thus: 2* (8*2*6*3*6*2*) 8x, then 8*2. The sts *3* which are worked k1,p1,k1 will be referred to as seed st 3 (k1,p1,k1) after the last row.

Row 1 (wrong side) (k2, p8, k2, p6, k1, p1, k1, p6) 8x, end k2, p8, k2

Row 2 (p2, cbl 8, p2, k6, s3, k6) 8x, end p2, cbl 8, p2

Row 3 (k2, p8, k2, p6, s3, p6) 8x, end k2, p8, k2

Row 4 (p2, k8, p2, kf&b next st, k5, s3, k4, kf&b next st, k1) 8x, end p2, k8, p2. K front & back of same st—(increase made) = 244 sts

Row 5 (k2, p8, k2, seed 17—beg with p) 8x, end k2, p8, k2

Row 6 (p2, k8, p2, seed 17) 8x, end p2, k8, p2

Row 7 Repeat Row 5

Row 8 Repeat Row 6

Row 9 Repeat Row 5

Row 10 (p2, k8, p2, k7, s3, k7) 8x, end p2, k8, p2

Row 11 (k2, p8, k2, p7, s3, p7) 8x, end k2, p8, k2

Row 12 Repeat Row 10

Row 13 Repeat Row 11

Row 14 (p2, cbl 8, p2, k7, s3, k7) 8x, end p2, cbl 8, p2

Row 15 (k2, p8, k2, p7, s3, p7) 8x, end k2, p8, k2

Row 16 (p2, k8, p2, kf&b of next, k6, s3, k5, kf&b next, k1) 8x, end p2, k8, p2 = 260 sts

Row 17 (k2, p8, k2, seed 19—beg w k) 8x, end k2, p8, k2

Continue in established pattern, increasing in first knit row after the cable row two more times (292 sts). Work thru the seventh band of seed stitches, 81 rows. Bind off.

Starting at bottom edge of right front, single crochet around entire cape, adjusting size of neck in process. Do a second row of crochet on right front making button holes for as many buttons as desired, work shell stitch across neck and continue down left front with crochet. (Shell st: 4dc in 2nd st from hook, * sk (Shell st: 4dc in 2nd st from hook, * sk 1dc, 4dc in next,* around neck, end with 4dc in last ch).

Use double strand for fringe is using 4 ply. Single strand for Jumbo.

If single strand of 4 oz. 4 ply is used, size 9 needles are required. Follow same instructions as above.

For buttonhole row—instead of sc in ea sc, ch 1 and skip 1 sc, then continue sc in ea sc, etc. Or if using larger button ch 2 or 3 and skip 2 or 3 sc, and continue sc in ea sc except where you need additional buttonholes.

Cable Stitch

A cable is usually worked on an even number of sts (in this case, 8) with a few purl sts on either side (in this case, 2) to set it off. Work the row to the sts to be used for the cable (cbl 8), slip half (4 sts) of the cable group sts onto a double pointed needle or cable holder; hold these sts in back of work. Knit the remaining 4 sts of the cable group. Now knit the sts from the cable holder without twisting or turning any of the sts. Finish the row as directed in the pattern.



Evelyn Bergman (left) and Anna Lee Hetland (above) wear Deen Cummings' lovely cape, showing both the front and back of it, with its soft lines. You'll note the models' arms are showing. While the instructions given here do not call for armholes, these can be made by binding off (at the desired spot and to the desired length) alongside one of the cables. With, or without armholes, you will find this cape warm and comfortable to wear and one which will garner raves from your friends. By the way, the fringe and crocheted trim can be the same color as the body of the cape, a deeper shade of the main color or a contrasting color. All work well.

An edible Christmas wreath
made of Swedish cream puffs.

REFRESHMENT NOTES

Valkommen to All at Holiday Time

by Barbara Bergman McDonald,
Los Angeles, California



INSPIRED BY THE SEPTEMBER COVER ON *SQUARE DANCING* Magazine of Swedish square dancers enjoying themselves in the same manner we do — dancing up a storm — leads me to reveal my maiden name of Bergman and proudly say we had many a Swedish goodie at Christmas time, thanks to a wonderful Swedish grandma right from the “old country,” and her two daughters who also loved to cook. In Scandinavia, despite December being the longest, darkest month of the year, Christmas is especially wonderful, celebrated by many until January 13, Saint Canute’s Day. The preparation for the holiday season begins weeks in advance. The table is attractively laden and always includes special sweets and drinks to welcome all.

Christmas has a special meaning for all of us. It brings to mind the sweet aromas drifting from the kitchen, glittering trees, holly wreaths and the warmth and good fellowship that abound during the holiday season. Christmas spells entertaining family and friends and, for many of us, special holiday

themes at our square and round dance clubs. I’ve whipped up some favorite Swedish recipes to fit into this happy month.

Cream Puff Wreath

Begin the holiday season with a festive air by creating a “Scandinavian cream puff Christmas wreath” for your holiday table centerpiece and, later, for dessert. The wreath is composed of small cream puffs and a cream puff “bow.” Each puff is hollowed out to receive a delectable filling of sour cream, vanilla instant pudding, rum extract, chopped walnuts and, a surprise, instant tea powder for an unusual and delicious spicy flavor. As a finishing touch, a quickly made rum glaze is drizzled over the entire wreath, then topped with chopped candied fruit. It’s mouth-watering good and can be made into individual servings for bite-size delights.

To make it a real occasion, serve Swedish Holiday Glogg, a convivial, warming drink made with a tea and cranberry-cocktail base, sweetened with brown sugar and delicately flavored with spices, orange peel, raisins and almonds. The tea gives body to the Glogg and

is compatible with all the ingredients. It's also economical since you can make many servings with only one bottle of cranberry cocktail. Wine is usually used but when dancing we substitute cranberry cocktail, still ruby red and fruity.

Scandinavian Christmas Wreath

Cream Puff Wreath

- 1½ cups water
- ½ cup butter or margarine, softened
- 1½ cups all-purpose flour
- 1½ tbsp sugar
- 6 eggs

Scandinavian Cream Filling

- 1 cup sour cream
- ½ cup milk
- ½ teaspoon rum extract
- 1 package (3-¾ oz.) vanilla instant pudding and pie filling
- 2 tablespoons 100% instant tea powder
- ¼ cup finely chopped almonds

Rum Glazes

- ½ cup confectioners sugar
- 2 tsp water
- ¼ tsp rum extract
- ¼ cup chopped candied fruit

Method: Preheat oven to 400 degrees. In large saucepan, bring water and butter to a boil. All at once add flour mixed with sugar; stir constantly until mixture no longer clings to sides of saucepan. Remove from heat. Add eggs, one at a time, stirring vigorously after each addition. Reserve ¾ cup dough.

To make wreath place an 8-inch waxed paper circle on ungreased cookie sheet. Drop heaping tablespoons of dough, forming about 18 puffs, ¼-inch apart, outside the edge of circle; remove waxed paper. Inside circle, repeat procedure, forming about 12 puffs, allowing circles to touch slightly. Using reserved ¾ cup dough form a "bow" at the bottom of wreath. Bake 15 minutes; reduce oven to 350 degrees and bake an additional 30 minutes; cool completely on cookie sheet. Remove to flat serving platter.

To make filling—in small bowl, combine sour cream, milk, rum extract, instant pudding and instant tea powder. Using electric mixer, mix at low speed to blend. Beat at high speed about 30 seconds or until slightly thickened; do not overbeat. Fold in almonds.

To make glaze — combine confectioners sugar, water and rum extract. Using a sharp knife, carefully slit tops from puffs; scoop out centers. Fill each puff with cream filling. Drizzle puffs with Rum Glaze and decorate with candied fruit. Chill, no longer than two hours. Makes one wreath or 36 miniature puffs.

Swedish Holiday Glogg

- 1 quart boiling water
 - 9 tea bags or 3 family-size tea bags
 - 5 cloves, whole
 - 2 cinnamon sticks, broken
 - 1½ tbsp grated orange peel
 - ¾ cup brown sugar
 - ½ cup golden seedless raisins (optional)
 - ¼ cup slivered almonds (optional)
 - 1 bottle (32 ounces) cranberry juice cocktail
- Method: In large saucepan pour boiling water over tea bags, spices and orange peel; cover and brew five minutes. Remove tea bags and spices. Stir in brown sugar, raisins, almonds and cranberry juice cocktail; heat through but do not boil. (Optional) To serve, add a spoonful of raisins and almonds in each cup or mug; pour in Glogg. Makes about 12 (5 oz.) servings.

If you'd like another Scandinavian treat, try this Stollen. It's delicious.

Holiday Stollen

- 1 cake compressed or 1 package dry yeast
- ¼ cup lukewarm water
- ½ cup scalded milk
- ½ cup butter or margarine
- ⅓ cup brown sugar
- 1 tsp salt
- 2 tsp cinnamon
- 2½ to 3 cups sifted enriched flour
- 1 egg, beaten
- 1¼ cups Quaker or Mother's Oats
(quick or old-fashioned, uncooked)
- ½ cup chopped candied fruit
- ½ cup chopped nuts (your favorite)
- ½ cup raisins
- ½ cup chopped dates
- Frosting: ½ cup powdered sugar
- 1 tsp oil
- 1 tsp vanilla extract
- Red and green candied cherries

Method: Soften yeast in lukewarm water.

Use warm water for dry yeast. Pour scalded milk over butter, sugar, salt and cinnamon; stir occasionally until butter melts. Cool to lukewarm. Stir in 1 cup flour and the egg; add softened yeast and oats. Stir in enough more flour to make a soft dough.

Turn out on lightly-floured board or canvas; knead until satiny, about 10 minutes. Round dough into ball; place in greased bowl; brush lightly with melted butter. Cover and let rise in warm place until double in size, about 1½ hours.

Punch dough down; turn out on lightly-floured board or canvas. Cover and let rest 10 minutes. Knead fruits and nuts into dough. Roll out to form an 8" × 15" rectangle. Fold in half lengthwise; pinch edges together. Place on greased cookie sheet forming dough into a semicircle. Brush with melted butter. Cover and let rise in warm place until double in size about one hour. Bake in moderate oven (375 degrees) about 30 minutes.

Frost with powdered sugar thinned with oil

and vanilla extract; add a touch of water to get a spreading consistency; decorate with red and green candied cherries. Makes one stollen. Cut into ¼ inch strips it will serve 16-20.

Try a Recipe Dance

It's fun to have a variety of desserts at holiday time and to share recipes with your club. Many dance groups make up recipe books of their own and use them for money-making projects or motivating projects for getting to know more people and to promote square dancing and draw new dancers to their club. Good recipes and advertising at the same time!

Have your invitations read: Bring a recipe, enough for 12. Be sure to let the dancers know the type of food you're featuring. It's nice to share greetings also, so ask your members to bring a Christmas card for sharing. Put up a "card-line" and you'll soon have a decorated hall.

As your dancing friends arrive, greet them with a Swedish, "Valkommen!"

CONTRA CORNER



Recording Catalog

CONTRAS HELP TO PROVIDE variety when programming a dance and there is also a great deal of variety available in contra routines. Often, it is difficult for a square dance caller, who would like to introduce contras, to choose the most appropriate dances for his or her group and/or the most suitable music for a specific dance.

To assist in this area and to help make the choice of recordings somewhat easier, the Lloyd Shaw Foundation has published a Contra Recordings Catalog which not only gives the record number, lists the dance and the music but also gives a brief review of the figures used. All records are instrumental on one side and prompted on the flipside. Prompters are identified by initials and include Don Armstrong (DA), Ed Butenhof (EB), Lannie McQuade (LM), Bob Howell (BH), Tony Parkes (TP), Glen Nickerson (GN), Bob Osgood (BO), Bruce Johnson (BJ), Roger Whynot (RW), Bill Johnston (BJ) and Al

Brundage (AB). Here is a small portion of the list for your reference:

LS 187/188 Aston Polka (alternate duple) Sweet Georgia Brown (BO) Heel and toe, allemande, chain, star. A good beginner contra.

Win 4183 Slauch to Donegal (even # couples) Back To Donegal (DA) Right and left thru, chain, star, swing. Excellent "first" contra.

LS 321/322 Cobbs Hill Reel (duple) Growing Old Man and Grumbling Old Woman (EB) Allemande right, balance and swing, cast off, wheel turn. Easy to intermediate but fun for all dancers.

Grenn 16014 Gitalong Contra (alternate duple) Gitalong (LM) Two hand star, heel and toe and half sashay, star thru, California twirl, half promenade right and left thru. Intermediate.

LS 185/186 Happy Wanderer (alternate duple) Happy Wanderer (BH) Roll out and weave down the line, circle, star, right and left thru. Intermediate.

LS 331/332 Mandolin Contra (alternate

duple) Medley for The Isle (GN) Banjo wheel, heel and toe and two-step, do sa do, swing, circle and star. Easy level. Good for square dancers.

LS 1008 Market Lass (triple) Glen Towle (DA) Very slow and stately. Figures not difficult but strict timing is necessary. Experienced contra dancers.

LS 183/184 New Pretoria (cpls. in circle) Marching to Pretoria (BH) Chain, star, march, right and left thru, pass thru. Recommended for square dancers.

LS 193/194 Shadrack's Delight (alternate

duple) Dashing White Sargeant (DA) One of the most popular of the current contras utilizing the action of the ocean wave. Great music. Easy to intermediate.

If you have developed a serious interest in contras, you might consider becoming a member of the Lloyd Shaw Foundation. A quarterly publication, *The American Dance Circle*, will keep you informed on new contra releases and places where you can learn and enjoy contra dancing and its teaching techniques. Write to Glen Nickerson, 606 Woodland Way, Kent, WA 98031.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

TEACHING (AND LEARNING) the calls and concepts of square dancing is an interesting subject. It differs from the teaching and learning of many other subjects in that the teacher and student have the benefit of an immediate test of the student's understanding of the concept (call) just taught. This is because the student is typically called upon to do the call immediately after the teach; that is to say, the student is immediately tested. He does not have to wait 'til the end of the week for a quiz. If the student fails to do it correctly, that fact is immediately apparent to the student and, hopefully, also to the teacher. When it happens that the student fails, the teacher usually will redo the teach in some way. As we move from Mainstream to Advanced and then to Challenge the question arises, "Should the teaching techniques change?" It is my observation that in most cases they do.

With new beginners there is much use of walk through and even visual demonstration on the floor by the instructor. This is very graphic and also time consuming. It is necessary, though, because the student does not yet have significant square dance vocabulary and it is not possible to communicate with him verbally to the extent necessary to convey the idea. As we move into Advanced and Challenge, the dancer has gained a significant vocabulary and also an understanding of the concept of square dancing, that is, the dancer

recognizes that there are calls and there are filler words given by the caller. He recognizes that he must sort these out and act upon the calls. He often learns to recognize a call or idea from a single word or syllable. Clearly, the dancer depends upon verbal instruction and understanding in the final analysis. This is appropriate since the caller communicates his choreography verbally at the dance. Indeed, it is the extemporaneous creation and execution of choreography that is unique to square dancing. Thus, to a large degree, today's square dancing involves continuous learning of, or at least execution of, new choreography.

Techniques Will Change

As we move to the Advanced and Challenge levels, teaching/learning techniques will, and should change. The question is, "How much?" The answer depends on both the teacher and the student, but probably mostly on the student. The fact is that some learn more quickly than others. Some see concepts readily and others learn only by rote. One of the things that "goes with the turf" at Advanced and Challenge is more reliance on understanding concepts. The question is—can understanding concepts be taught? I am not sure that it can in all cases but I am reasonably sure that understanding concepts can best be encouraged by using concepts in the teaching process. If the dancer is never asked to think about and understand a concept

in the course of a teach, he may never be able to grasp the concept and, hence, use it when is called upon to do so. As a teacher I am torn between the desire to have the dancers achieve total success immediately and a desire to convey a concept that requires the dancer to understand at the risk that he will make a mistake. The mistake costs time and from that standpoint is undesirable. However, many people learn by mistakes — and by not making the same mistake twice, learn better. On the other hand some are frustrated by even one mistake. The dilemma for the teacher is to accommodate both ends of the spectrum at the same time. To some degree the requirements of the two ends are not just in competition, they are incompatible. That is, if one proceeds on the basis that concepts are less important than getting everyone through a particular sequence, then what a caller will do is walk everyone through the routine and then call it. If the dancers fail, he will repeat the whole process including the walk through; and the imbedded concept may never be clear. If the dancer then sees what is, in reality, the same concept in a different environment, he may not be able to respond correctly. He may even go so far as to say it can't be done from there. Of course, what he really is saying is that he does not understand the

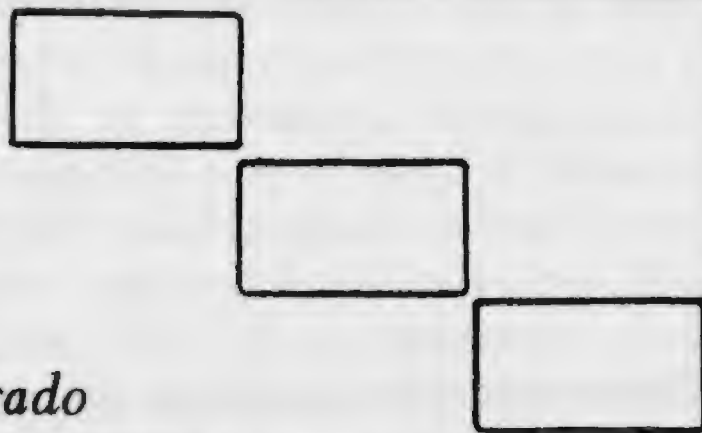
concept and, hence, he cannot do it from there.

From this it could seem there is no question that concepts should be emphasized especially in the teach at the Advanced and Challenge levels. However, this turns out to be not so because of the frustration level. All dancers who desire to dance at the Advanced and Challenge level are not good at concepts. Those who are not become frustrated if too much reliance is placed on teaching by concepts. For those who do understand easily, there is much pleasure in invoking a learned concept for the first time in a new environment. For those who do not easily grasp concepts the same situation gives frustration.

The responsible teacher, it seems to me, must give the dancers some opportunity to learn concepts. If he does not, he may limit their learning experience. However, if he uses too much he may frustrate. The decision a teacher must make in a particular situation depends on what the objectives are (e.g., short term success vs. long term skill), what the mix of the dancers is (if there are not enough concept dancers to make a full square or pay the rent, concepts may be secondary), and finally, the position the teacher takes between the extremes of entertainer and instructor. Nobody said it was going to be easy!

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



GETOUT MODULES are used by both modular callers and sight callers so if any of you have any buddies that profess to only sight call they still may be interested in some of this material. Getout modules take the dancers from a known setup back to a static square. Sight callers often resolve the set back to either a zero line or a zero box. From there even the sight caller usually has several memorized getouts back to a left allemande. Many of these getouts have something unusual about them to keep the dancers interested. They

have to be hard. The following two are very simple ideas, but both provide an element of surprise that please the dancer.

ZB-AL

ZL-AL

**Split the outside two
Around one into the
middle
Star thru
California twirl
Left allemande**

**Star thru
Right and left thru
Eight chain one
Left allemande**

The following two getout modules are a little more complicated. They use all eight circulates and you can circulate any number of times. The getout from the zero box uses a very simple idea. Each all eight circulate is really a technical zero. In the getout from a zero line the odd number of single file circulates followed by a men run results in a zero box. The even number of single file circulates followed by a men run ends up in a trade by formation. Varying the number of all eight circulates keeps the dancers wondering how you always come out to a left allemande.

ZB-AL

Swing thru
All eight circulate
 (any number of times)
Men run
Wheel and deal
Left allemande

ZL-AL

Touch a quarter
Single file circulate
 (any number of times)
Men run
Left allemande

In the next two modules a cross run is followed up immediately by a left allemande. I doubt seriously that the average dancer sees this very often. Both getouts are very smooth, if the caller times the left allemande so that the cross run can be blended into the left allemande in one smooth motion.

ZL-AL

Right and left thru
Pass the ocean
Men circulate
Swing thru
Men cross run
Left allemande

ZB-AL

Swing thru
Men trade
Swing thru
Girls cross run
Left allemande

The average dancer doesn't often see a square thru done only by the center couples in facing lines of four. The idea works particularly well in getouts. If the set breaks down because of the inexperience you are only a few calls away from a left allemande. If everyone understands the figure you will have a very unusual getout. The zero box getout also has the ends of the line passing through and then folding to a left allemande. Something else unusual.

ZB-AL

Right and left thru
Eight chain two
Slide thru
Box the gnat
Centers square thru
three quarters
Ends pass thru and
fold
Left allemande

ZL-AL

Centers only box the
gnat
Same four square
thru five
Everybody left
allemande

EXPERIMENTAL NOTES

Compiled by Ray Rose

DISPERSE (THE ANYTHING): From parallel lines, waves, columns: Centers box counter-rotate, trade and spread; ends/outside half zoom, then hinge, then (phantom) column circulate two places.

From a static square:

Heads lead right . . . veer left

Disperse (the line) . . . right and left grand.

Ray Rose, our workshop editor and compiler of this feature, is always on the lookout for experimental figures that may currently be "hot" in different areas. If you have something interesting that you'd care to share, send it along to Ray, in care of Square Dancing Magazine, 462 North Robertson Blvd., Los Angeles, CA 90048-1799.

TAKE A GOOD LOOK

a feature for dancers

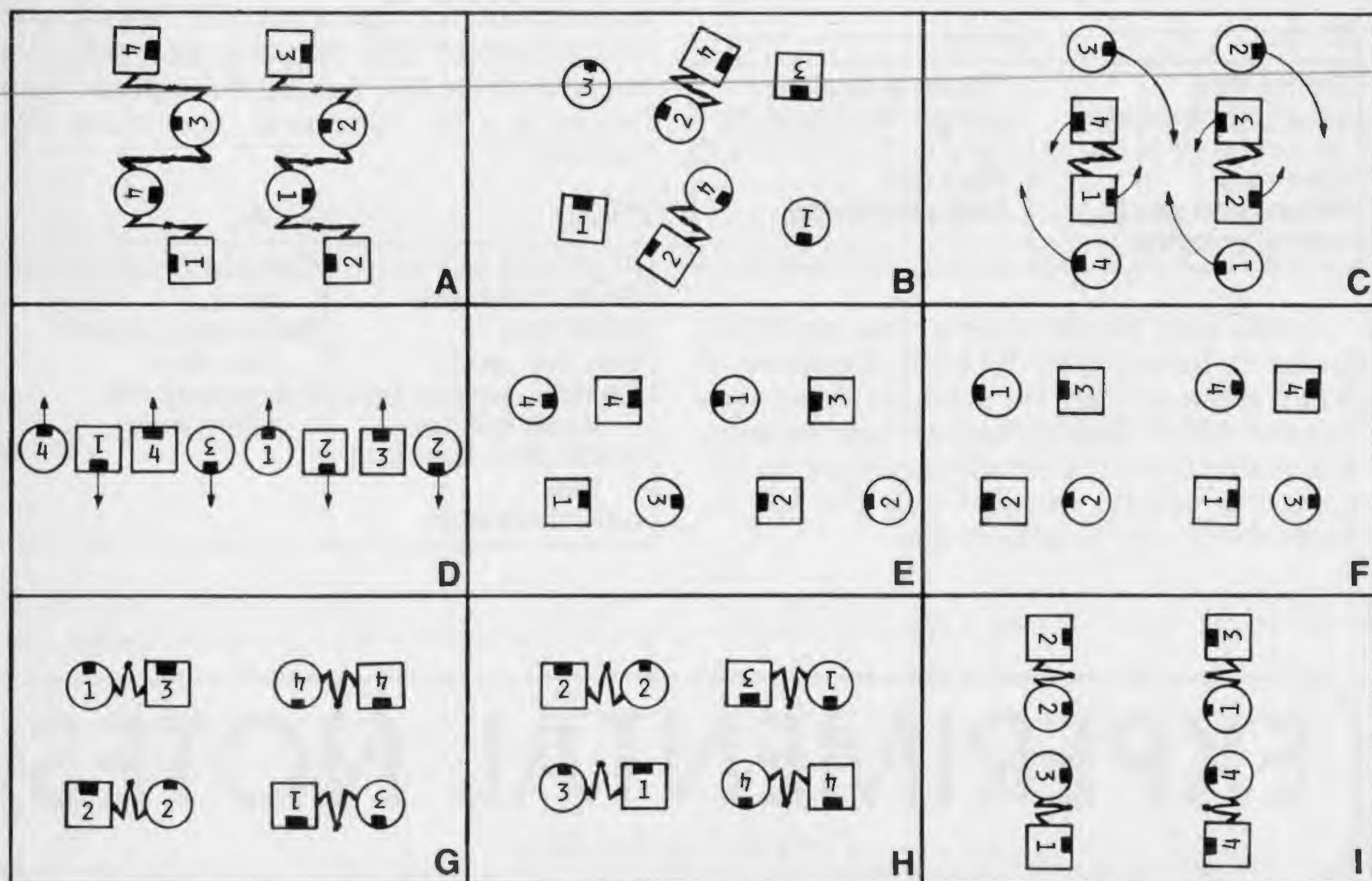


JOE

BARBARA



HOW ARE YOU
AT FOLLOWING THE
SQUARES AND CIRCLES?



BARBARA: Conversation over pizzas the other night got around to the subject of choreography and the way callers often visualize the patterns they use on us at the dance. Our caller took out paper and pencil and proceeded to show us one of the patterns he had called that night.

JOE: Try to visualize it as we go along. We start with a square and have the heads square thru and step to a wave (A). Scoot back (B) re-aligns the waves (C) putting the men in the center. Our arrows, at this point, show the

direction the men will turn three quarters in a fan the top and catches fan the top, completed (D). Everyone does a pass thru and faces the center of the line (E), does tag the line (F) and then all face to the right (G). Couples circulate (H) bend the line and dancers end in facing lines of four (I).

BARBARA: Of course the choreography is certainly not new for those who have been dancing awhile, but our objective here has been to introduce you to how these diagrams work. We hope it helps.

The Dancers

Walkthru

CHRISTMAS IN THE STRAW

*Submitted by Phil Howell,
Mammoth Spring, Arkansas*

IN HEAVEN it's allemande left and promenade and swing that corner lady one and all. This is the music that the fiddler played when stars danced out of nothing at his call. This is the dance the fiddler danced when Eve pranced to her feet from Adam's wounded side. This is the song the fiddler sang at eve beside a cradle and his Jewish bride. The angels sang the song the fiddler played. The sheep and shepherds danced a Texas star and Wisemen heard the music and obeyed. The camels' feet kept rhythm with a star. One and all came this way; hear the fiddler sing and play; join your hands and form a ring; stomp your feet, dance and sing. Hallelujah, now sashay.

A RAINBOW DANCE



*by Gup and Anne Gup-ton,
Norcross, Georgia*

THE FLIRTS-N-SKIRTS square dance club in Norcross has held a Rainbow Dance for the past several years. It is held at our regular location, an elementary school gym, and is usually held in April, celebrating the end of winter.

The hall is decorated with paper streamers of pastel colors. Dancers are encouraged to dress in rainbow colors with a prize awarded

during the evening to the square that is the most colorful. Pastel colors are used in the tablecloths. Four potted plants, such as azaleas, are used as a centerpiece. Refreshments consist of a punch, such as lime sherbert with gingerale poured over it and finger foods, i.e., fresh fruit, sandwiches, cheese and crackers, chips and dips, and cakes and cookies.

Special guests are invited to come to our dance to act as judges as well as to dance with us. At some point in the evening our caller, Dan Jenkins, will call a mixer and then we will square up with a new partner. During this next tip, the judges pick the most colorful square. The potted plants, used as the centerpieces, are awarded to the ladies in the square as prizes.

BADGE OF THE MONTH



Organized in 1957, the Starlite Shufflers of Sacramento, California, soon adopted a name, badge and banner — all because the club liked to dance in a park under the stars.

The black and white badge has yellow rays of light from the star and red dancing boots and slippers. The group workshops every Tuesday and holds party nights on the second Saturday.

A SEASONAL AFTERPARTY

IF YOU'RE LOOKING for a bit of fun at your Christmas dance, try the following ideas. The first one takes no preparation, no props, no special number of people. An emcee and a couple of judges are all that is necessary.

Christmas Stammer Jammer

When your club members are seated, possibly at refreshment time, explain how the game works. The leader will call out loud any letter in the word, Christmas, such as "a" or "m," etc. Then he will point to one of the club members who must name in 60 seconds as many words as he or she can which start with that letter. Each word scores a point.

The fun is not so much in the high scores piled up, but in the frantic "stammer-jammering" which goes on as the players rush to outtalk the others and get in as many words as possible in the allotted time.

If you wish a bit more competition, divide your club in half, having one side score against the other.

Christmas Scramble

Mimeograph or duplicate the following list and give each club member a copy along with a pencil. Set a time limit for unscrabbling the words. *Answers are at the bottom of the page.

- | | |
|---------------|------------------|
| (1) ylohl | (7) Natas Slcua |
| (2) sagme | (8) mrahsitcs |
| (3) fistg | (9) ettmesoil |
| (4) yurtek | (10) ecrodinsota |
| (5) maronesnt | (11) nfu |
| (6) seevl | (12) locsar |

Of course, you may extend the list if you wish. Just don't make it too long, as a short, fun game will be enjoyed by the majority of your dancers.

Mixer Dance

Take last year's Christmas cards (if you still have them) or use Christmas pictures from magazines and cut each into eight parts (jigsaw-puzzle style). Divide the sections into half, putting four segments in one box (marked men) and four in a second box (labeled ladies).

Use only the number of puzzles that you

think will match the number of squares you will have at your dance. Hold out two or three extra sets of puzzles in the event your turnout is larger than expected. These can be added to the boxes as needed.

Sometime during the dance, ask your caller to include a grand march. Have a couple standing at the head of the hall with the gentleman holding one box and the lady holding the other. As the grand march passes by them, each person will reach into the box and pull out one piece of paper (be sure the puzzles are well mixed.) At the completion of the grand march, everyone looks at his puzzle part and then must match it up with seven other people (and puzzle pieces) to form the next square.

In order to make the match-up work quickly, be sure the pictures are cut into large sections and use as great variety in shape, color and subject matter as possible.

Merry Christmas to you all!

UNIQUE ADVERTISING

THE FOLLOWING ITEM appeared in the October issue of *SQUARES and ROUNDS*, publication of the Mid-East Penn District Federation of Delaware Valley Square & Round Dancers. It is such an unusual idea that it bears repeating. It will be interesting to hear the results.

The Committee for the Dance to benefit the Friends of the Handicapped has decided to have something additional at the dance on March 17, 1985. We will have a "Balloon Launch." Tickets for \$1.00 each will be sold to purchase a balloon. These balloons, with the ticket attached, will be filled with helium and released after the dance. The person who purchased the balloon that goes the greatest distance with the card attached, returned, will receive a prize, as will the finder. We will pass out tickets and flyers at the District Meeting. We need everyone's cooperation. Tickets may be sold to persons other than dancers.

A fun idea; a worthwhile recipient, the handicapped.

*Answers to Christmas Scramble

- | | | |
|------------|-----------------|------------------|
| (4) turkey | (8) Christmas | (12) carols |
| (3) gifts | (7) Santa Claus | (11) fun |
| (2) games | (6) elves | (10) decorations |
| (1) holly | (5) ornaments | (9) mistletoe |



The 1984-'85

LEGACY

Dancer Survey

WHAT IS YOUR OPINION? Legacy would like to know. If the square dance activity is to grow in a manner that will please most of the dancers most of the time, the registration of your point of view is both desirable and necessary. Distribution of Legacy's fourth biennial dancer survey began in October and we encourage every dancer to take part. A total of 5,481 survey forms were returned during the last survey and about 7,000 are expected back this time.

To help make more information available for specific areas of interest and to measure the validity of the data, Legacy has purchased

an analysis computer program so sophisticated that it could, for example, easily discover how many respondents from Wisconsin, with over 25 years experience, thought clogging was the best thing in square dance related activities. The new program will make survey information more available and useful. Please help keep square dancing the way you like it by completing the dancer survey as copied below and continued on the next page. Legacy will combine your answers with others and pass the results on to associations, clubs, callers and publications all over the world. Your answers are important.

PROFILE OF YOU—THE DANCER

In which state, province or country (if not USA)

do you dance most frequently?⁵ _____

How many years have you been dancing?⁷

Under 1 ☐ ₂ 1-2 ☐ ₃ 3-4 ☐ ₄ 5-8 ☐ ₅ 9-12 ☐ ₆ 13-16 ☐ ₇

17-25 ☐ ₈ Over 25 ☐ ₉

On the average, how many dances per month do you attend?⁸

1-2 ☐ ₂ 3-4 ☐ ₃ 5-7 ☐ ₄ 8-12 ☐ ₅ 13-16 ☐ ₆ 17-25 ☐ ₇ Over 25 ☐ ₈

Are you a caller? ☐ ⁹ cuer? ☐ ¹⁰ club officer? ☐ ¹¹ association officer? ☐ ¹²

Describe the community in which you dance most often.¹³

Rural ☐ ₂ Small town ☐ ₃ City ☐ ₄ Suburban ☐ ₅ Metropolitan ☐ ₆

Which ONE of the following dance activities do you most enjoy?¹⁴

Lessons ☐ ₂ Open club dances ☐ ₃ Closed club dances ☐ ₄

Festivals/Conventions ☐ ₅ Dancing vacations/Weekends ☐ ₆

Rounds ☐ ₇ Workshops ☐ ₈ Clogging ☐ ₉

YOUR OPINIONS, PLEASE...

Do you like the combined Plus list for Plus dancers?¹⁵

Yes ☐₂ No ☐₃ No opinion ☐₄

In your opinion what would help square dancing most?

¹⁶ ☐ more lessons

¹⁷ ☐ fewer lessons

¹⁸ ☐ more Mainstream clubs

¹⁹ ☐ more clubs for other programs
(Plus, Advanced, Challenge)

²⁰ ☐ more Mainstream figures

²¹ ☐ fewer Mainstream figures

²² ☐ more social activities

²³ ☐ fewer social activities

²⁴ ☐ more workshop tips at dances

²⁵ ☐ fewer workshops at dances

²⁶ ☐ stabilized list at all programs

²⁷ ☐ more new/experimental figures

Please indicate what you like most and least about square dancing, using a +5 to -5 scale. Put a +5 in front of the items you like best and a -5 in front of the items you like least. Rate other items in their relative importance and appeal to you. If the item is of no concern, please leave it blank.

²⁸ _____ Exercise

³⁰ _____ Cost

³² _____ Learning new things

³⁴ _____ Doing things with friends

³⁶ _____ Club leadership

³⁸ _____ The challenge

⁴⁰ _____ New acquaintances

⁴² _____ Pleasure of dancing

⁴⁴ _____ Mixers

⁴⁶ _____ Getting out

⁴⁸ _____ Round dancing

⁵⁰ _____ The clothes

⁵² _____ Distance to dances

⁵⁴ _____ Club activities

PROFILE OF SQUARE DANCING IN YOUR AREA

On the average, how many squares do you have at club dances?⁵⁶

5 or under ☐₂ 6-10 ☐₃ 11-15 ☐₄ 16-20 ☐₅ Over 20 ☐₆

In the club(s) you visit or belong to in your area, is membership/attendance...⁵⁷

Increasing ☐₂ Decreasing ☐₃ Staying the same ☐₄

If your club/caller gives lessons, is the number of class members...⁵⁸

Increasing ☐₂ Decreasing ☐₃ Staying the same ☐₄

What is the typical length (number) of classes in your area?⁵⁹

Less than 10 ☐₂ 10-15 ☐₃ 16-20 ☐₄ 21-25 ☐₅ 26-30 ☐₆ Over 30 ☐₇

What is the average percentage of graduates dancing regularly 2 years later?⁶⁰

0-25% ☐₂ 26-50% ☐₃ 51-75% ☐₄ 76-100% ☐₅

Your comments on anything relative to square dancing or related activities would be welcomed. LEGACY appreciates your time in completing this form. Please mail to: **Dick & Jan Brown, 1812 Pelton Avenue, Bellevue NE 68005**. Forms must be mailed by March 1, 1985 to be included in the survey.

The Evolvement of Round Dancing



As recorded by The Southern California Round Dance Teachers Association

THE OLD FASHIONED Barn Dance, popular in the early 1900's, was an orchestra controlled affair most often held in the loft of a barn. Each caller usually hired by the orchestra, had a repertoire of eight or so dances, which were always called exactly the same (much as our round dances are today). The orchestra was the important part for they not only played the hoedown music, but also the Varsouvienne, Rye Waltz and Eva Three Step. But because the orchestras were expensive and the calls were never changed, and there was too much drinking, square and round dancing almost faded from the American scene.

In 1948, Lloyd Shaw of Colorado Springs was the recognized square dance leader. He felt that ballroom dancing and square dancing did not mix, but some folk and old time dances added variety and enjoyment to the program. He wrote what is believed to be the first round dance book in which he listed basic round dance figures and a few rounds such as Black Hawk Waltz and Laces and Graces. In 1951, a couple of popular rounds were Blue Pacific Waltz and Beautiful Ohio which were written by a folk dance instructor. At that time folk dancing played an important part in our development, but later we isolated ourselves from it completely.

At first the callers taught, and even wrote their own round dances, using their own brand of basics and had their own style of written and oral cues, and in 1952 there was a great deal of confusion when Helen Horne and Ralph Maxhimer each wrote dances to "Tennessee Waltz" music. Round dancing was in a state of confusion and disorganization, and might have disappeared from the picture had not Helen Horne asked all the local callers to meet and try to solve the problems.

It was in June, 1952, that Gerald and Iola Reeser, Merle and Joy Cramlet, Med McMasters and Jack Hoheisal met with Helen. They decided that although very few were interested, something had to be done. During the

next two meetings it was determined that we needed an organization in order to standardize terms, and we certainly needed more members.

In October, 1952, The Round Dance Teachers Association of Southern California was formed, and teachers and callers who joined during the first year were considered Charter Members. Clarke Kugler, Ivan Louder and Merle Cramlet were on the Standardization Committee and wrote the first set of organization approved terms. Med McMasters was the first President and Joy Cramlet the first Secretary. The original problem of two dances to the same tune has never been solved.

Ray Shaw (brother of Lloyd) and some other callers objected to a round dance organization because they thought that round dancing was a definite part of square dancing and should not be separated from it in any way. This problem might never have been solved had not a group of ballroom teachers threatened to make it mandatory for all R/D and S/D teachers to be licensed by the State. In order to prevent this, we forgot our differences and raised money to send Jim York, a prominent caller and lawyer, to Sacramento.

The meetings for the first year or two were mainly business with very little dancing. Fortunately, Martin Trieb, one of the Charter Members, had been a dance master in Europe and helped us; Bob Osgood, publisher of "Sets In Order" Magazine gave us support. Gordon Moss joined with us and not only furnished us with many good dances, but also wrote much on the philosophy of round dancing. Johnnie Velotta, who was in the janitorial supply business, developed and sold a real boon to round dancing — "Spee-Up" and "Slo-Down" for the floor.

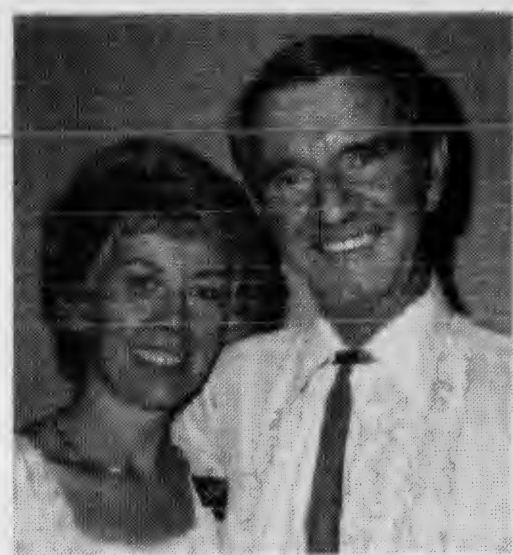
The greatest need was for records suitable for our type of dancing; so specialized record companies were created. Bob Osgood met the challenge with Sets in Order Records; Doc Alumbaugh formed the Windsor Company;

Sunny Hills was the largest square dance and round dance barn in these parts, and they started producing round and square dance records also.

At first square and round dance groups were caller and cuer controlled — but before long clubs were being formed by the dancers and square and round dancing was growing by leaps and bounds. New callers were joining the parade — but they objected to the rounds — it meant more work for them — besides, few were qualified. New dancers were not taught basics, so they thought rounds were not “fun” and took time away from their square dancing. This was a very trying period for round dancing — the square dance clubs were not enthusiastic about hiring a cuer just for the rounds; and the ballroom teachers who had joined RDTA felt that square dancers were retarding our growth. They succeeded in changing the rules so that just being a caller was not enough to be a member of RDTA; also, the oral test was made more difficult. Fortunately our membership was large and members still maintained the pioneer spirit, so they doubled their efforts and promoted more round dance classes. To make it easier for the callers, in 1953 RDTA decided to choose one round to be taught each month. The first “Round of the Month” was Side By Side, written by Julie Passerello, one of our members. The ROM proved to be a boon and, in 1956, an Intermediate level ROM was added; the Advanced level in 1966.

In order to bring all round dancers together, a *Fun Level Round-Up* was started in 1954. The first *Intermediate Round-Up* was in 1966, and the *Advanced, or Rose Ball*, in 1971. Since 1974 we have had the all-level *Holiday Ball*.

We are proud of our organization, not only because we believe it is the first and largest of its kind, but because other groups have followed in our footsteps. We have inspired and given direction not only to our members, but to R/D leaders and teachers the world over. Our efforts have been felt by all ages and all levels of society. We have brought single people together and as a group, have given them many hours of dancing pleasure. We have given married couples a new lease on life, an activity they can afford and share together with or without their friends.



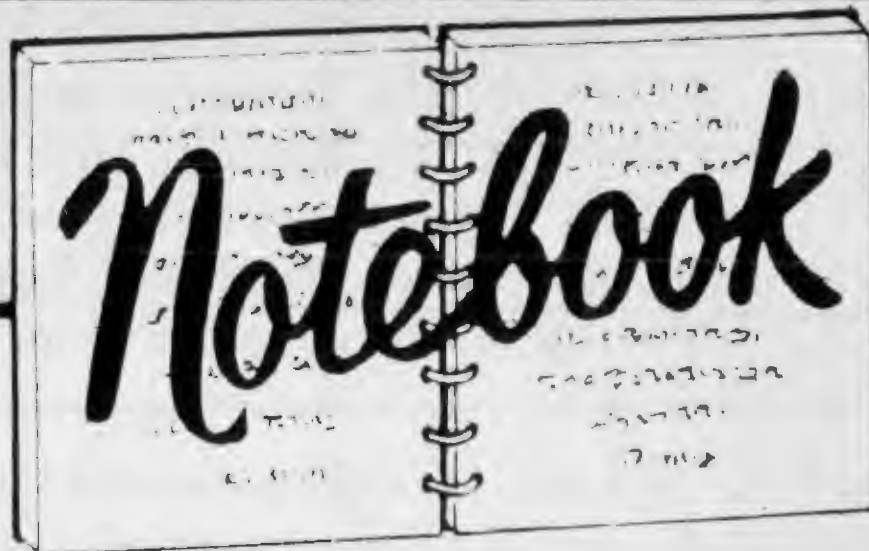
Vi and Doug Hooper, Port Hueneme, CA

JUST RECENTLY MARRIED, Doug and Vi Hooper started in the round dance activity like many others, although not at the same time. They were introduced to what has now become an almost total involvement during square dance classes. Doug explains his transition this way, “Shortly after graduation, a move to San Diego opened up a new world when I joined a basic round dance class . . . was able to get in a few additional lessons with hitches, turning two-steps, twirls, vines, etc., became intrigued, bought a PA system and a handful of round dance records, stumbled painstakingly thru the hieroglyphics of cue sheet abbreviations, soon could interpret the meaning, started cueing and moved back to the wilds of Northeastern Utah from whence I came. Still mostly self-taught, I started a beginner’s round dance class with knowledge about 20 minutes ahead of the class.”

It should, however, be noted that Doug had the advantage of a professional musical background. His experience as an orchestral arranger during the big band era undoubtedly allowed an edge that also led to round dance choreography. “Nickleodeon Rag” was one of his earliest successes.

Vi’s background includes rigorous competitive dancing on roller skates and she continues to skate weekly. Although introduced to rounds in 1968, bringing up a young family did not allow for teaching until 10 years later. The Hoopers believe in smiles and a light, friendly way of teaching that adds to everyone’s personal enjoyment. They teach basic, intermediate and advanced, cue regularly for a square dance club and have also joined choreographic forces. Certainly, round dancing has influenced the lives of this couple and from here on, together, they will undoubtedly influence round dancing.

The CALLERS



Names for Setups

by Don Beck, Stow, Massachusetts

OVER THE YEARS, a number of callers have found it necessary to create some choreographic terms that were not calls. These terms are not used when calling, teaching, or communicating with dancers, but rather when communicating about choreography with other callers, either verbally or through the written word in books, magazines, note services, or any other form of caller information exchange. The terms that I am referring to are ones that name specific setups that a square can be in at any particular time. It is too bad that the person who first gave names to various setups could not have done a perfect job. (It is a shame that nothing is perfect!) This would have given subsequent choreographers a language to use. Whether it was because the first language was inadequate for a new use or was just not known to the new creator, several additional sets of terms have been written. For interest's sake, we are going to look at a few of the systems that are in common (or uncommon) usage.

Before we can discuss the names of specific setups, we must define what a "setup" is, and since we use the term formation in that definition, we must define "formation." A formation is the basic shape that a square is in at any given time, including the facing direction of the dancers in the square. An example of a formation is facing lines of four. Just saying "lines of four" would not be adequate, since they could be facing in, out, or even end to end. When identifying a formation, we must be specific enough to avoid such ambiguities as the one just used. To help callers understand each other, when talking about various formations, Callerlab has recently (within the last five or six years) approved the names of over 50 different formations. Some common examples of these are: parallel waves, parallel two-faced lines, eight chain thru and right hand columns.

A setup is a specification of dancers in a square that identifies not only the formation, but also the arrangement of the dancers in the formation (i.e., which dancers are men and which are women) and the identity of each dancer (i.e., which woman is the #1 woman, which is the #2 woman, etc.). As an example, the following is a fully defined setup: The formation is facing lines; the arrangement is that each line, starting from left to right, has a man, a woman, a man, and a woman; the identity of each dancer is that the left end of one line has the #1 man, next to him is the #1 woman, then the #2 man, then the #2 woman. The other line has, from its left to right, the #3 man, the #3 woman,

the #4 man, and finally the #4 woman.

As you can see by the example, the description of that particular setup, the one we get to so frequently by calling heads lead to the right and circle to a line, is very wordy. It would be nice to have a way of naming that particular setup without going through that full description. That, in fact, is why a number of people have chosen to give that particular setup (and a number of others) a specific name, that will hopefully be understood by other callers who are hearing them speak or who are reading what they have written.

ABOUT THE AUTHOR: In over 20 years of calling and teaching, Don Beck has developed a sense of choreography that has been most beneficial to other callers and to the activity. He has recently authored Out of Sight, a Text on Mental Image Choreography and it is purported, by many respected caller/teachers, to be the best book ever written on the subject. This month, for Callers Notebook, Don discusses the language used between callers to express the various setups a square can be in at a particular time - an interesting subject that he refers to as "the fascinating world of choreographic logic and creativity."

Lloyd Litman and Rickey Holden wrote a book in 1961 called *Instant Hash*, in which they identified many formations and setups and evolved a system for concisely naming these setups. I assume that an attempt was made to include all symmetric setups that were known at the time. To a limited extent, they were successful, since two of their setup names are still understood by most callers today. The terms Route 1p2p (or just 1p2p) and Box 1-4, are still used frequently and have definitely stood the test of time, but how many of us still know what a Route 1rc4 is, or a Box 3-1x, or a Thar WLo? ("Thar WLo" sounds like something I would expect to read on a Chinese restaurant menu!)

Route 1p2p is the name given to the lines that we defined above. The numbers and letters identify the people who are standing in one of the lines, from left to right. The numbers stand for the men. The letters stand for the women in the line and identify their relationship to the man that is standing next to them. The letters used are p, c, o, and r, and they stand for partner, corner, opposite, and right-hand lady respectfully. 1p2p, therefore, refers to parallel lines of four, facing in, where one of the lines has the #1 man on the left end, his partner next to him, then the #2 man, and then the #2 man's partner on the right end.

Box 1-4 refers to the eight chain thru formation we get by having the heads square thru from a static square. It refers to the fact that the #1 man is standing in the box on the floor in front of the #1 man's home position, and is facing the #4 man's home position. If we had the heads do a half square thru (from a static square), we would have a Box 3-2, etc.

In 1971, Bill Peters started a note service called *Choreo Breakdown* and in an attempt to have his readers be aware of not only the words in the sequences of his examples, but also what was happening in the square at the time, he created names for many common setups and printed these after any call that would leave the square in that particular setup. This way, the reader could, at a glance, check to see what was going on during a particular sequence, as he read

through it. He also published quick ways to get into any of these setups from a squared set and quick ways to get to a corner from any of these setups. This way his readers could use just part of a sequence if that is all they liked. The only formations that he felt it was necessary to identify were facing lines (which he called lines) and the eight chain thru formation (which he called a box formation). He then identified 16 different lines and 16 different boxes. His term ZL stands for zero line which is the same as the 1p2p lines that we discussed above. CL stands for corner line. ZL-os stands for zero line, out of sequence. This is what we would get if we called a right and left thru from a ZL.

The term ZB stands for zero box. This is the same as the Box 1-4 described earlier. ZB-os stands for zero box, out of sequence. This is what we get if we call heads half square thru. The square is in a box (or eight chain thru) formation, the men are out of sequence, and they all have their original partners in the partner slot. CB stands for corner box, etc.

In 1972, Bill Davis wrote a book called *Symmetric Choreography and Sight Calling*. In his book, Bill worked up a very well-thought out system of naming setups that is concise and yet covers a large number of setups. He uses a three digit code. The first digit is an upper case letter that represents the basic formation. Eight different, common formations are identified. The second digit is a number from one to four. This number tells whether the men and the women are in or out of sequence. The third digit is a lower case letter that tells which woman is with which man. There are also some additional variations of this basic code that identify arky situations. Bill's term for 1p2p, or ZL is L1p. His term for Box 1-4, or ZB is B1p.

The names eight chain one and eight chain three have been used by some callers to identify those eight chain thru formations from which you could call an eight chain thru the designated number of hands and properly resolve the square. You could get to an eight chain one setup by starting in a 1p2p setup and calling right and left thru, star thru. To get to an eight chain three setup from a 1p2p, you could call star thru, pass thru, trade by, right and left thru. I first heard this naming convention from Beryl Main in 1970.

Recently, an ad hoc Callerlab committee of caller/coaches has defined names for some of the more commonly used formations. Instead of trying to be all inclusive as others have been, they chose to name the four setups that they felt would be most useful. You may have guessed that two of those four are the same two that we have used in the examples. They are zero box and zero line. The other two that they named are across the street box, the eight chain thru setup that you get when you have the heads or sides do a half square thru, and lead to the right box, the eight chain thru setup that you get when you have the heads or sides lead to the right.

I am sure other systems exist that I have not heard of, and I am sure that others will be developed as time goes on. Although not necessary when actually calling, these systems are useful when callers are discussing choreography with each other, and this is beneficial to all.

THIS CHAPTER is just one of the many that will appear in the new CallerText due to be shipped early next year. For complete details on the new Text, see the special article on pages 16 and 17.

SPIN CHAIN and EXCHANGE the GEARS

EARLIER THIS YEAR (February, 1984) we diagrammed Spin Chain, etc., and commented that, in our opinion, it brought back into the activity some of the pattern flow not too frequently seen in contemporary patterns. While the diagrams do a good job of catching the action, sometimes, and particularly in a movement that seems destined to remain around for a while, the photographic treatment often appeals to a wide section of the dancing public. With that, let's take a look, through the lens, at Spin Chain and Exchange the Gears.

We'll start from a square (1) have the head couples do a square thru and then step to a wave (2) and we're ready to start. The ends and adjacent dancers turn a half (3). The new centers — in this case the men (4) — turn three quarters (5) to make an ocean wave across the center (6) and, as they're turning, the ladies who are at the ends do an independent U turn back. The very two centers of the wave do a trade (7) and, following the trade, all of the dancers are lined up so they can make a left hand star (8).

At this point, the out-facing points (in this instance ladies one and three) raise their free hands as a signal to "follow me" (see closeup - 9). This gimmick of raising the hands will remind them and the others that they will be leaders in the coming exchange.

The two stars will turn three quarters (10). The leaders of the exchange will now lead the other three who were in the same star, single file, diagonally across the square (11). As the three dancers follow the leader (12) they pass right shoulders with the oncoming column (13) and around the outside of the location of the other star (14). Having reached the other side, the lead dancers in each column do a right face turn followed by the others (15-16).





Having reached the end of the line, the lead dancer in each column does a right face U turn back and a touch a quarter (17) with the second dancer in the column. At the same time, the third dancer in the column turns one quarter right face, individually, and the fourth dancer in the column simply steps up (18) with the result that the movement ends (19) in two parallel right hand ocean waves (20). Everyone, except the in-facing ends, will finish up standing in the spot diagonally across the square from where they started. The centers of the wave finish up having diagonally exchanged places while the out-facing ends of the wave will finish up having exchanged places and the in-facing ends of the wave finish up in the identical spot where they started.





Traditional Treasury

by Ed Butenhof, Rochester, New York

GOOD NEWS! There's a new book out on traditional dancing by Ralph Page. It's called *An Elegant Collection of Contras and Squares* and it's available from the Lloyd Shaw Foundation at 12225, Saddletrap Row, Hudson, FL 33567. (A detailed review of this book can be found on page 20 of last month's **SQUARE DANCING** Magazine.) One of the dances included is:

THE CROOKED STOVEPIPE

Music: Use tune of the same name or other well-phrased tune.

Introduction:

— — — —, — — **Bow to partner**
 — — — —, — — **Bow to corner**
 — — — —, — — **All swing partners**
 — — — —, — — — —
 — — — —, — — **All promenade partners**
 — — — —, — — — —
 — — — —, **Turn around promenade the other way**
 — — — —, — — — —
 — — — —, — — — —

Figure:

— — — —, — — **Two ladies forward and back**
 — — — —, **Forward again same girls swing**
 — — — —, — — — —
 — — **Six hands around them while they swing**
 — — — —, — — — —
 — — — —, **Break the ring everybody swing**
 — — — —, — — — —
 — — — —, — — **Allemande left**
 — — — —, — — **Right hand round own**
 — — — —, — — **Do sa do your corner**
 — — — —, — — **Swing your own alone**
 — — — —, — — **Everybody swing**
 — — — —, — — — —

Repeat figure for side two ladies, head men and side men. You can specify an elbow swing for the men or let them work it out themselves, with sometimes interesting results.

Ending:

— — — —, — — **Ladies swing corner**
 — — — —, — — **Ladies swing partner**
 — — — —, **Ladies swing opposite gent**
 — — — —, — — **All promenade**
 — — — —, — — — —
 — — — —, — — — —

One of the things I enjoy is a waltz, one where you can really move and whirl with your partner. (If you don't agree, you may want to stop reading at this point and turn the page.) In the literature of the past there are many waltz quadrilles and many are fun to do. One of my favorite waltzes is *The Star of the County Down* and I have been moved to write several dances to that music. This is one of them. Try Folklore Village (record #FLU 7802) Rt. 3, Dodgeville, WI 53533.

STAR OF THE COUNTRY QUADRILLE

As written below, each — is one measure or three beats and you should waltz throughout. Really waltz!

— —, **Head couples forward and back**
 Two measure forward and two measures back.
 — —, **Heads waltz across**
 A turning waltz to the opposite side
 — —, **Separate and waltz to home**
 About six measures

— —, — —
Bow to partner, all waltz full around with corner

— —, — —
 — —, — —
 — —, — —
 — —, — —

Do twice for heads and twice for sides.

Introduction, Break and Ending:

— —, **Ladies turn back and Alamo balance turn half by right**
 — —, **Balance again turn half by left**
 — —, **Balance, etc.**

Repeat the above eight measures three times, 32 measures in all.

THANKS FOR THE MEMORIES

Recently, we have been the recipient of a number of books and record collections to add to our archives and library. Among them is a 1943 edition of *The American Square Dance* by Margot Mayo for which we would like to thank Blossom Schmidt, Walnut Creek, CA.

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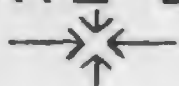
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ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Greece

After a two-year absence, square dancing has returned to Athens. Based out of Hellenikon Air Base, a group of die-hard dancers have joined together and formed a class. The caller for the newly formed Parthenon Promenaders is Art Frith, a member of Callerlab who transferred in last year to nearby Nea Makri from Anchorage, Alaska. With a square of dancers and four squares of students, things are looking good. So if you're in the area, please stop by on Tuesday nights and dance with us.

Arizona

The 37th Annual Southern Arizona Square and Round Dance Festival will be held at the Community Center in Tucson January 17-20. We invite you to escape the snow and cold and dance in warm, sunny Arizona. Our Festival includes a full Plus program with workshops, four Advanced square dancing sessions, round dance clinics, excellent teachers and lots of good fun. Our callers will be Jerry Schatzer, Bronc Wise and Bill Haynes. Our round dance instructors will be Peter and Beryl Barton. For information contact Bill and Kitty Gleason, 8103 East Beverly, Tucson 85710 or telephone (602) 886-0866.

— Jim and Genny Young
Norway

The Henie-Onstad Art Center in Oslo last summer was the scene of the largest exhibit about Norwegian immigration to America ever staged in this country. Oslo's Fjord

Frolickers were an integral part of the celebration as club members put on three square dance exhibitions daily on alternate weekends. The extensive grounds at the Center, located on a point of land jutting out into the beautiful Oslo fjord, were transformed by Americana, including a 30-foot replica of the Statue of Liberty, log cabins, guides dressed in period costumes and square dancers. Inside the museum, life-size photographs traced the story of two typical immigrants, illustrated by a wealth of historical material and artifacts never before exhibited to the public. In the 1800's Norway contributed a larger proportion of its population to the mass immigration movement to the United States than any other European country except Ireland. Over 800,000 Norwegians emigrated and their descendants in the U.S. today outnumber the current four-million inhabitants of Norway . . . Every effort was made to give a feeling of authenticity to the exhibit . . . At one point children journeyed by covered wagon and, following a staged barn-raising, the "immigrants" witnessed, then joined the Fjord Frolickers in a rousing square dance, just as settlers might have done 100 years ago.



Square dancers helped celebrate the story of Norwegian immigration to America at the Oslo Art Center.

ROUND THE WORLD of SQUARE DANCING

Oslo's square dancers have learned a bit more about Norwegian history this summer and Norwegians about the history of their pioneer ancestors in the United States. And, incidentally, many Norwegians have also been introduced to American square dancing.

— Nancy Thingstad

Texas

Mary Louise Thompson has created a painting entitled, "Wagon Sheet Ball," and donated an artist proof of it to the National Cowgirl Hall of Fame and the Western Heritage Center. The interesting statistic is that historically pioneers would spread a sheet down to dance on simply to keep any dust from flying. This information was provided by Dr. Welch who has written several books on Texas history, including stories related to him by his grandmother. One was the tale about traveling in wagon trains and dancing on wagon sheets when the group was in a safe territory. Dr. Welch was responsible for Ms. Thompson's lovely painting.

— Shared by Bettye Procter from a fact sheet at the Texas State Festival.

Every member of The Woodlands Stars Square Dance Club will remember celebrating July 4th with a float in the local parade and later a dance exhibition and a dart booth. They won First Place in the non-profit category. The red, white and blue color scheme was carried out in signs which read, "Square

Dancing is Fun," "Square Dancing Wants You" and "America's Folk Dance." The dancers sat on bales of hay on a flat-bed trailer; they wore red, white and blue costumes, waved flags and tossed wooden nickles which read, "Be American — Hug a Square Dancer." Music was furnished by taped calls of their club caller, James Martin. If anyone would like to write for information on how to make a club float for the next parade in your area, contact Doug and Violet Frost, 16 Summer Star Court, The Woodlands 77380.

— Julius and Beverly Baumann

Arkansas

The club I help call for in Little Rock will be celebrating its 40th Anniversary in 1985. We want to do some special things during the year. The Square Rounders Square Dance Club was organized in the spring of 1945. Our other regular caller, "Eukie" Walden and his wife, Rachel, joined the group in 1949. We became members in 1956. Some of the special events during the year will be private affairs for members only, some are planned for current members as well as for alumnae and some will be dances that we want all dancers to participate in. We are proud of our club's longevity and we know that there are other clubs across the country with equally long (or longer) records of continuous dancing. We would like to hear from any of these clubs. Perhaps we could start a list of clubs, worldwide, who have been organized for 25 years or more. Anyone who belongs to such a club please write and share your name, location, where and when you dance and your longevity



Woodlands Stars club members of Texas celebrated the birth of their country and promoted square dancing.

with us and we will compile a list. Please correspond with me, Bill Lincoln, 4820 West 31, Little Rock 72204.

California

Help your fellow dancers put a float in the Rose Parade in Pasadena on New Year's Day, 1985. This will be the tenth consecutive entry. You may not be able to take part in the year-long preparations but you can make the float possible by a \$1.00 donation for a "wild lilac" rose to press on your club badge. Donations are tax deductible. We will send roses "on consignment" to a caller or club officer. Just send your order to Square Dancers of America, PO Box 1225, San Gabriel 91778. Dancers on the 1985 float are from Pennsylvania, Kansas, Massachusetts and California, with alternates representing New York, and Florida.

If you would like to apply to dance on the 1986 Rose Parade Float, send your (and your partner's) name, address, telephone number, club name and a photo of both of you to Square Dancers of America (address already given in this news item). Mainstream dancing is required; participants must be in Pasadena from December 26 through January 1 and be able to dance continuously for five hours. Participants pay their own travel and living expenses; costumes are supplied. Names will be drawn and announced at the National Square Dance Convention in Birmingham next June.

Alaska

After almost 30 years of calling and acting as a square dance contact for Anchorage, George Ioanin, and his wife, Gladys, have decided to retire. His devotion to the activity has kept square dancing alive in Alaska. The Ioanins will continue to live in the area. We all wish them much happiness. — Rick Conner

Mexico

It is the practice of Bill and Jeannie Cooke, Guadalajara resident caller and cuer, to demonstrate square and round dancing in the various towns in Mexico. Last August, the Tajo Twirlers presented a demonstration in the city of Uruapan (population 180,000, located in the Mexican state of Michoacan, a beautiful area of mountains, forests, waterfalls and volcanoes). The group was received warmly by city officials and the demonstration viewed by approximately 1,000 Uruapans, some of whom had never seen Americans before. The group was begged to return soon with more American "folklorico" dancing.



Bill Cooke and the Tajo Twirlers perform in the city plaza at Uruapan, Mexico, while the local citizens look on.

Ontario

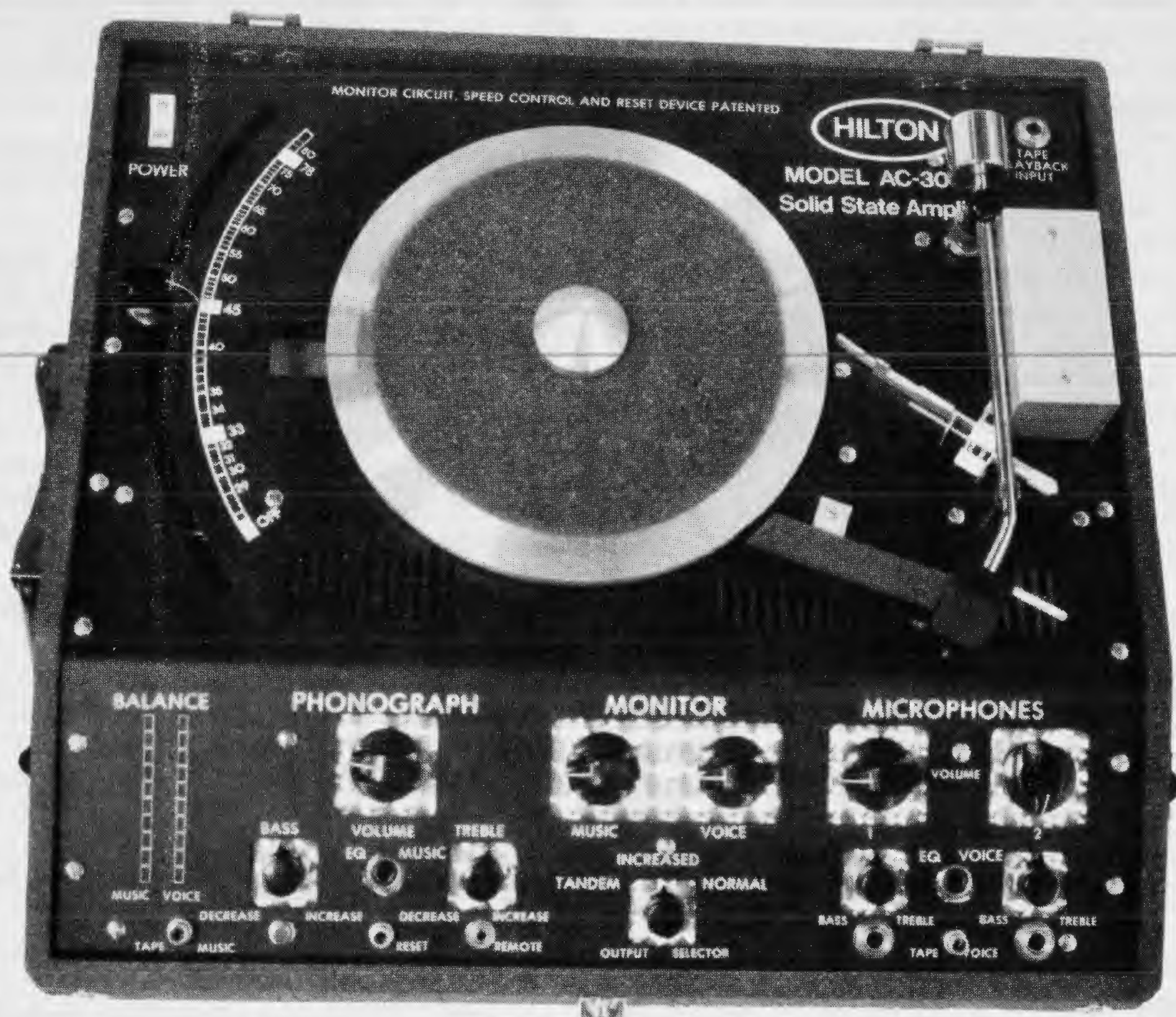
As a follow-up to the article in your November magazine about our Gala for the Premier of China, we have just participated in another Gala, this time for the visit of the Pope to Ottawa. Five squares took part in a pre-Mass entertainment. About a third of the dancers involved in the earlier project again donated their time and services. My notes from the former project were invaluable in preparing this group and I have now added another set of tips to my file, including dressing for an outdoor performance in damp, chilly weather on a windy site, entering the performance area (two outdoor stages) from a grassy hill in full view of the audience (numbering in the hundreds of thousands) and preparing for emergencies. What else do I do to keep my time filled? My first book, "Five Fast Steps to Better Writing," is about to be published by Opus Mundi Canada.

— Barbara (Bobbi) Florio Graham
Nova Scotia

The organizers of the first annual Nova Scotia Forestry Exhibition wanted some entertainment and country music. The Square and Round Dance Federation wanted some publicity. One of the organizers of the Exhibition is a square dancer so . . . the events in the main arena alternated between the lumberjack show and square dancing . . . The smiling faces and good music soon moved the audiences' toes to tapping. Three callers, Jim Alguire, Lorne Tyler and Basil Griffin, and a core of determined dancers enticed people from the audience to try dancing. Those interested went home with names of people to contact who are club members in their area. We have a list of over 20 people who are interested in joining classes in the fall . . . Our most enthusiastic dancer was the nimble-footed star of the log rolling exhibition.

— DANCE, Dance Nova Scotia

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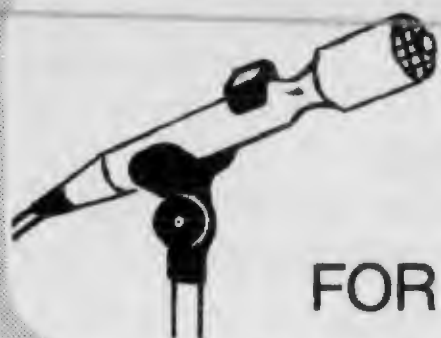
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FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1984

CENTERS of ATTENTION

by Gene Trimmer, Paragould, Arkansas

MOST OF OUR BASIC and Mainstream calls are not used in all of their possible formations. Part of this is caused by uncomfortable body flow action and that is understandable. Part of it is caused by us, as callers, either not knowing all possible formations or simply choosing not to use them. A good case in point is the Centers Family. Much has been written about dancers who almost automatically do a cast off three quarters when given a centers in from a completed double pass thru formation. Far too little has been written about the other possible and workable formation for the centers family. That includes, of course, centers out which some wanted to drop at the last Callerlab Convention and one of the arguments was that centers out is not used or needed. A good question is, "Why not?"

By definition the starting formation for the centers family is: Anywhere there is a couple with their backs to the center of the set facing or standing behind another couple (e.g., eight chain thru, completed double pass thru). Upon reading that definition and seeing eight chain thru formation as one of the possible formations the question arises "Why do we not use the centers family from there?" That use greatly expands the possibility for variety within the framework of the Mainstream program. It is a valid question and one which we can explore with the following uses: Please see pages 35 and 36 of the August, 1984 issue of **SQUARE DANCING** to completely understand the language used in the following. We will look at technical zeros that are very well received from the zero box or the across the street box.

Technical Zeros

(Across Street or Zero Box)

1. Centers in . . . centers run
Touch one quarter . . . boys run
2. Centers in . . . centers cross run
Slide thru . . . centers pass thru
3. Centers in . . . centers U turn back
All right and left thru . . . slide thru
4. Centers in . . . centers trade
All slide thru . . . zoom . . . pass thru
5. Centers out . . . ends run
Right and left thru . . . slide thru
6. Centers out . . . ends trade
Slide thru . . . centers pass thru
7. Centers out . . . ends U turn back
Touch one quarter . . . boys run
8. Centers out . . . single hinge
Centers fold . . . double pass thru
Face in . . . slide thru

True Zeros

(normal Couples)

1. Centers in . . . single hinge . . . ends run
All touch one quarter . . . boys run
2. Centers in . . . cast off three quarters
Ends run . . . all right and left thru
Slide thru
3. Centers out . . . single hinge
New centers run . . . All box the gnat
Slide thru
4. Centers out . . . cast off three quarters
Centers U turn back . . . all box the gnat
Slide thru

Now to some interesting choreography using the centers family. Perhaps it is best to state here that if dancers have trouble with this, it is quickly eased through use of the call

because that will make them familiar with it. That, of course, holds true with all calls in the program and their possible starting formations. The only real restriction we face is absolute body position prior to use of the call. It is best to emphasize *in* or *out* when calling.

IN

Heads pass thru
Separate . . . around one
Lines . . . all slide thru . . . zoom
New centers veer left . . . veer right
Centers in . . . centers run
Touch one quarter
Boys run . . . centers in
Centers cross run
Slide thru . . . pass thru
Left allemande

OUT

Sides crosstrail thru
Separate . . . around one
Lines . . . slide thru
Centers out . . . ends run
Square thru . . . trade by . . . swing thru
Ends U turn back . . . wheel and deal
Centers out . . . ends run . . . slide thru
Left allemande

IN

Heads touch one quarter . . . boys run
Centers in . . . centers U turn back
All right and left thru . . . slide thru
Centers in . . . centers trade
All slide thru . . . zoom . . . swing thru
Girls U turn back . . . veer left
Centers in . . . centers U turn back
Pass thru . . . partner trade . . . slide thru
Left allemande

OUT

Sides star thru . . . California twirl
Centers out . . . new centers run
Tag the line in . . . star thru
Pass thru . . . centers pass thru
Centers out . . . bend the line
Star thru
Pass thru . . . left allemande

(Boys) IN

Heads touch one quarter . . . girls run
Veer left . . . veer right . . . centers in
Single hinge . . . ends run . . . pass thru
Wheel and deal . . . boys veer right
Boys veer left . . . centers in
Single hinge
Boys run . . . touch one quarter
Column circulate . . . boys run
Centers pass thru . . . swing thru
Girls U turn back . . . promenade home

(Girls) IN

Heads star thru . . . California twirl
Centers in . . . centers trade

All pass thru
Wheel and deal . . . girls veer right
Girls veer left . . . centers in
Single hinge . . . girls run
Pass thru . . . wheel and deal
Double pass thru . . . leaders U turn back
Right and left thru . . . left allemande

OUT and Fold

Sides touch one quarter . . . boys run
Centers out . . . ends fold
Double pass thru . . . centers in
Cast off three quarters . . . slide thru
Centers out . . . ends fold
New centers swing thru . . . boys run
Veer right . . . centers out . . . ends fold
New centers U turn back
Do sa do (same sex) to ocean wave
Swing thru . . . boys run . . . pass thru
Wheel and deal . . . double pass thru
Leaders partner trade . . . left allemande

IN, Cast Off and Fold

Sides star thru . . . California twirl
Centers in . . . cast off three quarters
Ends fold . . . double pass thru . . . face in
Slide thru . . . centers in
Cast off three quarters . . . ends fold
Double pass thru . . . centers in
Cast off three quarters . . . slide thru
Left allemande

OUT with Walk and Dodge

Heads touch one quarter . . . walk and dodge
Centers out . . . ends cross fold
Centers spin the top . . . single hinge
Walk and dodge . . . centers out
Ends cross fold . . . double pass thru
Centers in . . . cast off three quarters
Pass the ocean . . . recycle . . . veer left
Veer right . . . left allemande

IN/OUT with Walk and Dodge

Heads touch one quarter . . . girls run
Veer left . . . veer right . . . centers in
Centers run . . . bend the line . . . pass thru
Wheel and deal . . . boys do sa do to wave
Boys spin the top . . . single hinge
Walk and dodge
LCenters out . . . ends run
Touch one quarter . . . column circulate
Boys run . . . centers pass thru
Box the gnat . . . rand right and left

CHANGE of SUBJECT DIXIE STYLE

Most often we set up parallel left-hand waves with a Dixie style from facing lines of

four. By definition the starting formation is:

Facing couples or facing tandems. By using it from facing couples of lines (i.e., right and left thru, Dixie style to a left hand wave) we are failing to use this call in facing tandems. Let us correct this oversight by first understanding that anytime you have set up a double pass thru formation, you have also set up, in that formation, facing tandems. With that thought in mind, let us proceed after we understand and make certain the dancers understand that, while they are in the readily recognizable formation of double pass thru, the formation also contains (a) two facing couples and (b) two facing tandems. We expect them to recognize those facing tandems for a peel off from a double pass thru and tandems for a peel off from a completed double pass thru formation. These same facing tandems apply for Dixie style.

After understanding that, let us proceed with an easily recognizable facing tandem setup and then go to the facing tandems we have after a pass thru, wheel and deal from facing lines of four.

**Heads square thru . . . touch one quarter
Split circulate . . . boys fold . . . ladies lead
Dixie style to ocean waves
Boys boys cross run
Swing thru . . . single hinge . . . boys fold
Ladies lead . . . Dixie style to ocean waves
Boys trade . . . left allemande**

Ladies Leading

**Heads pass the ocean . . . swing thru
Single hinge . . . boys fold
Ladies lead Dixie style to a wave
Girls run . . . veer right
All couples veer right . . . couples circulate
Bend the line . . . pass the ocean
Swing thru . . . single hinge . . . boys fold
Ladies lead Dixie style to ocean waves
Boys trade . . . girls cross fold
Box the gnat . . . right and left grand**

Boys Leading

**Sides slide thru . . . touch one quarter
Girls fold . . . boys lead Dixie Style to a wave
Girls trade . . . left swing thru
Boys cross fold . . . pass thru**

SPECIAL WORKSHOP EDITORS

**Ray Rose Workshop Editor
Joy Cramlet Round Dances**

**Touch one quarter . . . girls fold
Boys lead Dixie style to ocean wave
Girls trade
Left swing thru . . . girls cross fold
Left allemande**

Boys Leading

**Heads swing thru . . . spin the top
Single hinge . . . girls fold
Boys lead Dixie style to a wave
Girls trade . . . left swing thru . . . boys run
Veer left . . . touch one quarter
Ends circulate . . . girls fold
Boys lead Dixie style to ocean waves
Girls trade . . . boys cross fold
Grand right and left**

Now to the facing tandems we set up with pass thru, wheel and deal from facing lines which brings us to the double pass thru formation we talked about earlier.

Ladies Leading

**Heads star thru . . . California twirl
Centers in . . . centers trade . . . pass thru
Wheel and deal . . . ladies lead
Dixie style to ocean waves . . . boys trade
Left swing thru . . . girls run
Couples circulate . . . bend the line
Right and left thru . . . slide thru . . .
Centers in . . . centers trade . . . pass thru
Wheel and deal . . . ladies lead
Dixie style to ocean waves
Girls circulate . . . left swing thru
Boys cross fold . . . right and left grand**

Boys Leading

**Heads star thru . . . California twirl
Centers out . . . ends trade . . . bend the line
Pass thru . . . wheel and deal . . . boys lead
Dixie style to ocean waves
Girls scoot back . . . left swing thru
Girls run . . . couple circulate
Bend the line . . . reverse flutterwheel
Slide thru . . . left allemande**

TRACKS FROM YOUR 1985 PREMIUM L.P.'s

Basic Program, Band 2

by Ken Bower, Hemet, California

**Bow to the partner . . . corner too
Circle left . . . allemande left
Go forward two . . . allemande thar
Shoot the star to Alamo style . . . balance
Swing thru . . . go forward two
Grand right and left . . . meet your partner
One and three square thru four
Right and left thru
Veer to the left . . . couples circulate**

Couples trade same line . . . bend the line
 Right and left thru . . . flutterwheel
 Reverse the flutter . . . make lines of four
 Up to the middle . . . touch a quarter
 Everybody circulate . . . boy run around girl
 Pass thru . . . trade by . . . make a wave
 All eight circulate
 Everybody do a U turn back . . . balance
 Ready with the left . . . left swing thru
 Boys cross run as the girls trade
 Swing thru . . . boys run around the girls
 As couples circulate . . . ferris wheel . . . zoom
 Everybody double pass thru
 First couple partner trade
 Touch a quarter . . . split circulate
 Boys run around a girl . . . lines pass thru
 Wheel and deal . . . substitute
 New centers touch a quarter
 Same four box circulate two places
 Girls run around the boys . . . star thru
 Right and left thru . . . veer left
 Wheel and deal . . . right and left thru
 Pass thru . . . trade by
 Everybody swing thru
 Girls circulate . . . boys trade
 Boys run right . . . bend the line
 Slide thru . . . swing thru . . . girls circulate
 Boys trade . . . boys run right
 Bend that line . . . touch a quarter
 Everybody circulate . . . boys run right
 Left allemande . . . grand right and left

Sides lead to the right . . . circle up four
 Make your line . . . right and left thru
 Pass thru . . . wheel and deal . . . centers zoom
 New centers substitute
 Everybody double pass thru
 First couple left . . . next couple right
 Right and left thru . . . pass thru
 Bend the line . . . pass thru . . . partner trade
 Left allemande . . . grand right and left
 Meet your partner . . . promenade home
 Bow to the partner

Mainstream Program, Band 2 by Beryl Main, Golden, Colorado

Bow to the partner . . . corners all
 Circle to the left . . . do paso
 Allemande thar . . . slip the clutch
 Turn back . . . grand right and left
 Promenade home

Heads lead right . . . circle up four
 Head men break
 Make a line . . . pass thru . . . wheel and deal
 Double pass thru . . . cloverleaf
 Double pass thru

First couple partner trade . . . star thru
 Right and left thru . . . roll her away
 Turn thru . . . courtesy turn . . . star thru
 Eight chain thru
 Do sa do . . . ocean wave . . . eight circulate
 Swing thru . . . boy run around the girl
 Ferris wheel . . . sweep a quarter
 Square thru four to the outside two
 Right and left thru . . . touch a quarter
 Girls run . . . right and left grand
 Promenade home

Sides star thru . . . right and left thru
 Full turn to outside two
 Pass to the center . . . pass thru
 Right and left thru . . . pass thru . . . trade by
 Pass to the center . . . pass thru
 Touch a quarter . . . split circulate
 Boys run . . . lines up to middle and back
 Pass thru . . . wheel and deal
 Right and left thru . . . full turn around
 With the outside two right and left thru
 Veer left . . . ferris wheel
 In the middle veer left . . . veer right
 Left allemande . . . right and left grand

Walk all around the corner
 Turn your partner by the left
 All four ladies chain three quarters
 Join 16 hands . . . circle to the left
 Girls in . . . men sashay . . . circle to the left
 Girls in . . . men sashay . . . circle up eight
 Girls in . . . men sashay . . . allemande left
 Grand right and left . . . promenade home

Plus Program, Band 2 By Jerry Haag, Pharr, Texas

Bow to the partner . . . corner too
 First and third touch one quarter
 Boys run right . . . swing thru
 Relay the deucey . . . boy run around the girl
 Bend the line . . . right and left thru
 Pass thru . . . wheel and deal . . . zoom
 Spread . . . pass the ocean . . . swing thru
 Scoot back . . . single hinge . . . girls trade
 Swing thru . . . boys trade
 Spin chain the gears . . . boys run right
 Bend the line . . . right and left thru
 Pass thru . . . tag your line . . . turn right
 Wheel and deal . . . single circle
 Ocean wave
 Centers trade . . . walk and dodge
 Partner trade . . . reverse flutter
 Pass the ocean . . . swing thru . . . girls fold
 Peel the top . . . right and left thru
 Star thru . . . in the middle California twirl
 Double pass thru

First couple partner trade
 Right and left thru . . . swing thru
 Girls circulate . . . boys trade
 Boys run around the girls . . . ferris wheel
 Centers pass thru . . . fan the top
 Single hinge . . . girls run around the boys
 Grand right and left . . . promenade home

Sides zip to middle . . . touch one quarter
 Boys run right . . . single circle
 Make a wave . . . boys trade . . . swing thru
 Boys fold behind the girls . . . peel the top
 Single hinge . . . boy run around the girl
 Right and left thru . . . veer left
 Ladies trade . . . wheel and deal
 Allemande left . . . go forward two
 Allemande thar . . . shoot the star full turn
 Right to partner wrong way thar
 Straight ahead remake it
 Straight ahead remake it . . . shoot the star
 Find corner . . . left allemande
 Right and left grand . . . promenade home
 Walk around the corner . . . turn partner left
 Head ladies with a teacup chain
 Eight to the middle . . . bow to the partner

A-1 Program, Band 2

by Jerry Haag, Pharr, Texas

Bow to the partner . . . corner two
 First and third left wheel thru
 All do a left wheel thru
 All partner trade . . . right and left thru
 Pass the ocean . . . lock it . . . single hinge
 Circulate . . . boys run right . . . allemande left
 Go forward two to allemande thar
 Do a quarter the top . . . half the top
 Three quarter the top . . . boys run
 Everybody will backtrack . . . promenade
 Don't stop . . . one and three wheel around
 Right and left thru . . . pass thru
 Bend the line . . . star thru . . . veer left
 Crossover circulate . . . turn and deal
 Pass thru . . . quarter out . . . partner trade
 Touch one quarter . . . boy run
 Right and left thru . . . pass thru
 Trade by . . . swing thru
 Boy run around the girl . . . tag the line
 Turn right . . . wheel and deal
 Left square thru three
 Walk into a right and left grand
 Promenade home . . . sides wheel thru
 Swing thru . . . boys run around the girl
 Bend the line . . . touch one quarter
 So a split transfer . . . centers trade
 All do an explode . . . touch a quarter
 Transfer the column . . . quarter thru
 Recycle . . . right and left thru

Veer left . . . circulate . . . bend the line
 Square thru three . . . quarter out
 Centers square thru three
 Others trade and roll
 Start a split square thru three
 Line of four . . . partner trade . . . star thru
 Zoom . . . pass thru . . . swing thru . . . turn thru
 Hello corner . . . left allemande
 Promenade partner home

Heads pair off . . . everybody star thru
 Right and left thru
 Everybody pair off . . . centers in
 Cast off three quarters . . . pass thru
 Wheel and deal . . . double pass thru
 First couple partner trade . . . pass the ocean
 Lock it . . . single hinge
 Follow your neighbor . . . spread . . . explode
 Star thru . . . veer left . . . ladies trade
 Wheel and deal . . . face your bunch
 Swing thru . . . scoot back . . . all girls trade
 Scoot back . . . all extend
 Right and left grand . . . promenade home

ROUND DANCES

LOVE MAKES THE WORLD GO ROUND— Blue Star 2247

Choreographers: Clark and Ginger McDowell

Comment: A smooth waltz routine to good music and the old favorite tune, "Love Makes The World Go Round". One side of record is cued.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Pickup to CLOSED M facing WALL, Touch, —;**

PART A

1-4 **Hover end SEMI-CLOSED; Thru to CLOSED, Side, Close; L Turn, Side, Draw to BANJO M facing RLOD; Bk, Bk/Lock, Bk;**

5-8 **Open Impetus end SEMI-CLOSED; Thru Chasse; Thru Chasse; Thru, Side, Close end M face WALL in CLOSED;**

9-12 **Whisk end SEMI-CLOSED; Weave Thru to CLOSED, L Turn to BANJO, R Turn Bk; L Turn Bk, Back, Fwd; Thru, Side, Close M facing WALL;**

13-16 **Vine, 2, 3; Wing end SIDECAR; Progressive Twinkle, 2, 3 end BANJO; Progressive Twinkle, 2, 3 end CLOSED;**

PART B

1-4 **Telemark end SEMI-CLOSED facing LOD; Manuv to BANJO, Side M face RLOD, Bk twd LOD; Open Impetus; Manuv, Side, Bk;**

5-8 **Open Impetus; Thru to CLOSED, Side, Close M facing LOD; (L) Waltz Turn; (L)**

Waltz Turn end M facing LOD;

9-12 **L Diamond Turn to CONTRA BANJO, 2, 3 M face COH; L Diamond Turn, 2, 3 M face RLOD; L Diamond Turn, 2, 3 M face WALL; L Diamond Turn, 2, 3 M face LOD in CLOSED;**

13-16 **Fwd Waltz; Fwd Waltz end M facing WALL; Vine, 2, 3; Thru, Side, Close;**

SEQUENCE: A — B — A — B — A end SEMI-CLOSED plus Ending.

Ending:

1-2 **(Twirl) Fwd, 2, 3; Apart, Ack, —.**

I'LL STRING ALONG WITH YOU—Belco 317

Choreographers: Richard and JoAnne Lawson
Comment: An easy and fun to do routine. A nice recording on the music. Has one band of cues.

INTRODUCTION

1-2 **CLOSED M FACE LOD Wait; Dip Bk, —, Recov, —;**

PART A

1-4 **Fwd, —, Run, 2; Fwd, —, Run, 2; L Turn, —, Side, Close; L Turn M face WALL, —, Side, Close;**

5-8 **LOOSE CLOSED Rock Side, —, Recov, XIF; Rock Side, —, Recov, XIF; Side, XIB, Side, XIB; Walk, —, Pickup to CLOSED M face LOD, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 except to end M facing WALL:

PART B

1-4 **Balance L, Step/Step, Balance R, Step/Step end SEMI-CLOSED facing LOD; Rock Bk, Recov, Walk, 2 end CLOSED M facing WALL; Balance L, Step/Step, Balance R, Step/Step end SEMI-CLOSED facing LOD; Rock Bk, Recov, Walk, 2;**

5-8 **Step, Kick, Face, Touch; Step, Kick, Face, Touch end CLOSED; Vine, 2, 3, 4 end SEMI-CLOSED facing LOD; Walk, —, Pickup to CLOSED, —;**

PART C

1-4 **Fwd, —, Side, Close; Bk, —, Side, Close; L Turn, —, Side, Close; L Turn, —, Side, Close end M face WALL;**

5-8 **Fwd, —, Rock Side, Recov; Step Thru to SEMI-CLOSED facing LOD, —, Run, 2; Fwd, Close, Bk, Close; Walk, —, Pickup to CLOSED, —;**

SEQUENCE: A — B — C — A — B — C plus Ending.

Ending:

1-2 **Side, Touch, Side, Touch; Apart, —, Point, —.**

FELIZ NAVIDAD—Chantilly 1001

Choreographers: Butch and Nancy Tracey

Comment: An interesting Christmas-time routine with Latin type music. There are cues on one side of record.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Side, Recov, Close, —; Side, Recov, Close, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —;**

5-8 **Rk Side, Recov, XIF, —; Rk Side, Recov, XIF, —; Side, Behind, Side, Behind; Walk, —, Pickup to CLOSED facing LOD, —;**

9-12 **Progressive Scissors, 2, 3, —; Progressive Scissors, 2, 3, —; Fishtail; Walk, —, 2 M face WALL, —;**

13-16 **Turn Two-Step; Turn-Two Step end SEMI-CLOSED facing LOD; (Twirl) Walk, —, 2, —; 3, —, 4, —;**

PART B

1-4 **Rk Fwd, Recov, Fwd, —; Rk Fwd, Recov, Fwd, —; Circle Away Two-Step; Together Two-Step end in BANJO BOLERO;**

5-8 **Wheel, 2, 3, —; 4, 5, 6 end BUTTERFLY M face WALL, —; Side, Recov, Close, —; Side, Recov, Close, —;**

9-12 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Lunge Fwd, —, Recov to face RLOD, —; Lunge Fwd, —, Recov to face LOD in OPEN, —;**

13-16 **Fwd, Close, Bk, Close; Walk, —, 2 end CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step;**

SEQUENCE: A — B — A (1-8 except meas 8 Walk, —, 2 end SEMI-CLOSED, —;) — B — A (1-8 except meas 8 Walk, —, 2 end BUTTERFLY, —;) — B (9-16) plus Ending.

Ending:

1-4 **Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru/Point, —.**

ALWAYS YOU—Grenn 17062

Choreographers: Lou and Mary Lucius

Comment: An enjoyable waltz routine that is not difficult. The music is pleasant. There are cues on one side of record.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

1-4 **Step, Lift, —; Spin Manuv end M face**

- RLOD in CLOSED; (R) Waltz Turn; (R) Waltz Turn M facing WALL;
 5-8 Fwd, Side, Close; Bk, Side, Close end SIDECAR; Twinkle, 2, 3 end BANJO; Twinkle, 2, 3 end CLOSED M face RLOD;
 9-12 (R) Waltz Turn end M face LOD; Fwd Waitz; (L) Waltz Turn; (L) Waltz Turn; (L) Waltz Turn end M face WALL;
 13-16 Hover; Fwd, In Place, Close end SIDECAR M face RLOD; Twinkle, 2, 3 end BANJO M face LOD; Fwd, 2, 3 end BUTTERFLY M face WALL;

PART B

- 1-4 Waltz Away; Waltz Together; Change Sides, 2, 3 Fwd, 2, Face COH in BUTTERFLY;
 5-8 Fwd, Side, Close; Bk, Side, Close; ¼ L Turn face RLOD in OPEN, Touch, —; ¼ R Turn face COH in BUTTERFLY, Touch, —;
 9-12 Except traveling RLOD repeat action meas 1-4 Part B end M face WALL;
 13-16 Repeat action meas 5-8 Part B end BUTTERFLY M face WALL;

SEQUENCE: A — B — A — B then Twirl, Apart, ACK.

HOT TIME MIXER—Belco 317

Choreographers: Pete and Ann Peterman

Comment: A very simple mixer. Good for one night stand. Great peppy music and familiar tune.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Apart, —, Touch, —; Together, —, Touch, —;

DANCE

- 1-4 Balance L,, Balance R,, Buzz L, 2, 3, 4; Balance R,, Balance L,, Buzz R, 2, 3, 4;
 5-8 Walk Fwd, 2, 3, Swing; Back Up, 2, 3, Touch; Apart, Step/Step, Together, Step/Step; (R Turn Fwd, 2, 3, 4) L Turn Bk, 2, 3, 4;

SEQUENCE: Dance goes thru seven times. On seventh time M turns L goes to lady behind and bows.

LONE STAR LOVIN' NIGHT—Bounty 105

Choreographers: Bill and Martha Buck

Comment: An easy yet active two-step. The music makes one think of the music of Bob Wills etc. One side has a vocal solo.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Run, 2, 3, Touch; Step, Touch, Run, 2; 3, Touch, Step, Touch;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Progressive Scissors, 2, 3, —; Progressive Scissors, 2, 3 end BANJO, —;

- 5-8 Fwd, Close, Bk, —; (Side, Close, XIF to SEMI-CLOSED, —;) Bk, Close, Fwd end SEMI-CLOSED, —; M face partner and WALL Side, XIB, Side, XIB end SEMI-CLOSED face LOD; Fwd, —, ¼ R Turn face WALL in CLOSED, —;

- 9-12 Side, Close, Fwd face RLOD in REVERSE SEMI-CLOSED, —; Walk, —, 2 end M face WALL in CLOSED, —; Side, Close, Bk face LOD in SEMI-CLOSED, —; Fwd, —, 2, —;

- 13-16 Fwd, Close, Bk, Close, WALK, —, 2, —; Fwd, Close, Bk, Close; Walk, —, ¼ R Turn face WALL in CLOSED, —;

PART B

- 1-4 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Change Sides, 2, 3, —; On Around to Face, 2, 3 M facing COH, —;

- 5-8 Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing RLOD; Change Sides, 2, 3, —; On around to Face, 2, 3 M facing WALL in BUTTERFLY, —;

- 9-12 Vine, 2, 3, 4; Side, Draw, —, Close; Vine, 2, 3, 4 end SEMI-CLOSED; Walk, —, Pickup to CLOSED, —;

INTERLUDE

- 1-4 (Twirl) Side, Close, Side, —; (Rev Twirl) Side, Close, Side, —; Fwd, Close, Bk, Close; Dip Bk, —, Recov, —;

SEQUENCE: A — B — A — B — Interlude — A — B except to end in SEMI-CLOSED-plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step end face WALL & Partner; Side, —, XIB to LEFT-OPEN, —; Side, —, Point Thru, —.

SINGING CALLS

SIXTEEN BEAUTIFUL AND MINE

By Ed Kozlowski Jr., Bath, Pennsylvania

Record: Flutter Wheel #502, Flip Instrumental with, Ed Kozlowski Jr.

OPENER, ENDING

Four ladies chain three quarters around

You rollaway and circle left

You're sixteen you're beautiful

And you're mine

Left allemande weave that ring

You're all ribbons and pearls oh what a girl

Do sa do and promenade

You're sixteen you're beautiful

And you're mine

MIDDLE BREAK:

Sides face grand square

You're all peaches and cream oh what a dream

Lips like strawberry wine
 You're sixteen you're beautiful
 And you're mine
 Four ladies chain four quarters around
 Turn your girl and promenade
 You're sixteen you're beautiful
 And you're mine

FIGURE:

Heads square thru four hands you go
 Around the corner do sa do swing thru then
 You spin the top go right and left thru
 Without a stop slide thru and
 Square thru three quarters around
 Left allemande and promenade
 You're sixteen you're beautiful
 And you're mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

I THINK I'LL STAY HERE AND DANCE

By Earl Rich, Reno, Nevada

Record: Four Squares #803, Flip Instrumental with Earl Rich

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
 Took my gal to the square dance hall
 Everybody was having a ball
 The caller said now let's all dance
 We got on the floor and took a chance
 Four ladies chain across that ring
 Chain them back and promenade
 I don't want to take a chance
 I think I'll stay here and dance

FIGURE:

One and three square thru four now
 Do sa do that corner go
 Swing thru the boys run right
 Bend the line right and left thru
 Flutterwheel across that ring go
 Slide thru to the corner swing and promenade
 I don't want to take a chance
 I think I'll stay here and dance

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PIANO ROLL BLUES

By Mac McCall, Fairfax, Virginia

Record: Red Boot #297, Flip Instrumental, with Mac McCall

OPENER, ENDING

Four ladies chain three quarters go
 Rollaway and circle left you know
 Sittin by the fire my sweetie and me
 Allemande left the corner weave the ring
 You weave it in and out around and
 When you meet that gal do sa do promenade
 I want to hear it again
 I want to hear it again
 The old piano roll blues

MIDDLE BREAK:

Four ladies promenade go
 Rolling around that ring now
 Get on back and swing that man
 Swing them now and then all join hands and
 Circle to the left allemande left the corner
 Weave the set come on weave it in and out
 When you meet again
 LD sa do and promenade
 I want to hear it again
 I want to hear it again
 The old piano roll blues

FIGURE:

Heads square thru get me four hands you go
 All the way to corner lady and you do sa do
 Swing thru then all the boys you run right
 You ferris wheel in the center pass thru
 *Touch one quarter scoot back
 Scoot back again
 Swing that corner promenade
 I want to hear it again
 I want to hear it again
 The old piano roll blues

(*Alternate figure) Touch one quarter

Follow your neighbor and start to spread

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

COUNT DOWN

By Rocky Strickland, Duncanville, Texas

Record: Blue Star #2248, Flip Instrumental with Rocky Strickland

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you turn with a left around
 Chain 'em back turn that cutest one in town
 Ladies center back to back men promenade
 One time around same girl a do paso
 Partner left and corner by the right
 And partner left again
 Gonna take her hand and
 Promenade go round the land
 You've been walking in space
 With a false embrace so strong
 It's a count down baby
 Your daddy's been waiting too long

FIGURE:

Head couples star thru California twirl
 Right and left thru turn that girl veer left
 Couples circulate move up wheel and deal
 Right and left thru turn that girl rollaway
 Turn thru trade by to corner lady go
 Swing that lady go round and round
 Gonna promenade
 You know that's your worry
 I'm in a hurry gotta lot of loving to do
 And it's a count down baby
 Your daddy's getting ready to move

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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BA-106 A Little Bitty Tear Let Me Down by James Maxey

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CALLER of the MONTH



Jim Pacholke, Michigan City, IN

DEDICATED LEADERS in every town and city in North America are responsible for the stability of the square dance activity and Jim Pacholke along with his wife, Laverne, is among those who deserve acknowledgment. This year marked Jim's 25th as a caller. It also marked the 25th anniversary of the Star Righters, a Michigan City club that he founded and has continued to call for throughout the years. The members take a great deal of pride in the fact that they dance to their original caller/teacher and their loyalty is obviously well-earned.

Jim and Laverne danced for three years before Jim became interested in the calling aspect of square dancing, and his career was launched when he was contacted by a group of friends who were trying to learn from records. Since then he has guided hundreds of dancers through lessons and workshops. Along with a fine basic background, he is reputed to have a great singing voice and a winning way of occasionally delivering an enjoyable dish of "hot hash."

Jim also calls for the Paws and Taws of Burns Harbor and the Twirlaways of South Bend. And again, the Pacholke consistency

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shines through — he has called for the Paws and Taws for 23 years and the Twirlaways for 13. As well, Jim guest calls for clubs in Northern Indiana and Southwest Michigan and conducts one-nighters for nursing homes, church and community groups.

The Pacholkes are the parents of three grown children and the grandparents of five.

LETTERS, continued from page 3

Caller Training Manual is certainly a great help for someone like us just starting in the calling business.

Loren and Bobbie Foster
Sun Prairie, Wisconsin

Dear Editor:

After trying to settle down after our 37-day tour of North America, Canada and Hawaii with 40 New Zealanders, we wish to convey our sincere gratitude to all those people who helped make our tour a resounding success. From the time we arrived in Los Angeles until we departed in Honolulu, we received all sorts of offers of help from square and round dance leaders and dancers. . . We must make a special effort to ask you to mention those fantastic dancers at Asilomar and the staff. We shall never forget those five marvelous days and nights. Therein lays many a fine tale to tell other dancers and grandchildren. . . To have lived with American and Canadian square dancers, even if for only a few days, in some cases a few hours, has been a great privilege and we believe a new friendship has been built up between our three nations. . . Long may we dance.

Art and Blanche Shepherd
Christchurch, New Zealand



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Dear Editor:

Square dancers from the States were well represented at the 4th National Square and Round Dance Convention in Winnipeg, Manitoba. Canadians travel south in the winter and State-side dancers travel north in the summer to meet and renew friendships. The halls were a nice size; the dancing a pleasure. The Convention Committee deserves a heartfelt vote of thanks for organizing such a memorable experience.

Art Larimer
Dunnellon, Florida



Square dancers paraded down city streets allowing nondancers to also enjoy the Convention in Winnipeg.

Dear Editor:

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- LR 10094 Sentimental Ol' You — Will Wentz
- LR 10095 Easter Parade — Bruce Williamson
- LR 10101 We Go Together — Bruce Williamson
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five minutes walk from the West Ruislip underground station on the Central line. All our fellow square dance friends are welcome anytime they may be in the London area.

Jim Dickinson, President
 Ruislip Roll-A-Ways, England

Dear Editor:

I have observed many square dancers in many places and I think square and round dancing should be a fun thing. APD, A-1, etc. is nothing but pure work. I never see anyone laugh. I know it's a challenge, but challenge

for what? I don't want an evening out for work. I want to have fun. When my dancing becomes work, I will probably quit. I am 68 years old and dance five nights a week, one in ballroom, one with country western and three doing square and round dancing, and I enjoy myself.

Mrs. Paul Abbett
 Blandinsville, Illinois

Dear Editor:

In November 1983 the Y Squares celebrated their 20th Anniversary, and honoring



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the occasion sent a covered wagon, bearing our club name and address, on a journey to visit clubs in the United States. In the past months we have had a couple of clubs send word to us that our covered wagon had visited their club. We were happy to know that it wasn't hiding in a closet someplace. We'd like to know where the wagon is now. Please help us out; send a postcard and let us know what clubs our traveling item has visited.

Jean Koenig, 228 Hillside Ave.
Cranford, New Jersey 07016

R/D Classic List

The deadline for the 1985 Classic Poll is December 15, 1984. That's not much time. If you haven't voted yet, contact *Round Dancer Magazine*, PO Box 130A, Boalsburg, PA 16827 and ask for a ballot. Vote as an individual or poll your class or club. Polled ballots must be signed by each dancer who votes. 3,523 ballots were received last year and *Round Dancer Magazine* hopes to have an even larger representation this year. Be a part, but hurry!

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ON THE RECORD and



SINGING CALLS

GENTLE ON MY MIND—Wagon Wheel 911

Key: G Tempo: 128 Range: HC

Caller: Bob Ruff LB

Synopsis: (Break) Join hands circle left — circle right — home partner do sa do — swing her — promenade (Figure) Couple one promenade outside — join hands circle left — four ladies right hand star — do sa do partner — promenade.

Comment: This release is a reissue. Basic figure construction is offered to good music. Great for new dancer class use. Calling is clear.

Rating: ☆☆☆

NO ONE WILL EVER KNOW—Blue Star 2249

Key: C Tempo: 130 Range: HD

Caller: Marshall Flippo LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway — circle — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle curlique — boys run — square thru three quarters — trade by — right and left thru — swing thru — boys run to right — half tag and swing — promenade.

Comment: Average music with excellent timing offered by Flip who comes through as usual with choreography that's a little different. The dance is Mainstream Rating: ☆☆☆☆

HONEY WON'T YOU OPEN THAT DOOR— Mountain 39

Key: D Tempo: 132 Range: HD

Caller: Eddie Millan LC

Synopsis: (Break) Circle left — men star right — left allemande corner — promenade — four ladies chain — chain back (Figure) Heads square thru four — corner do sa do — spin

HOW TO USE THE RECORD REPORT

The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding.

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chain thru — girls circulate twice — meet and turn thru — allemande corner — walk by one — swing next — promenade.

Comment: The music is average with a simple Mainstream figure that should be easily called. Although the choreography is slightly overused, it is very workable and was enjoyed by the dancers. Rating: ☆☆☆☆

SIXTEEN BEAUTIFUL AND NINE— Flutter Wheel 502

Key: C **Tempo: 128** **Range: HD**
Caller: Ed Kozlowski Jr. **LC**
Synopsis: Complete call printed in Workshop.

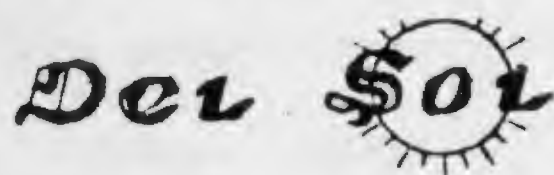
Comment: A very fine piece of music that is well recorded and has a fairly big band sound. The figure construction is Mainstream and overall was well received by the dancers. A good buy. Rating: ☆☆☆☆

I MAY BE USED—Red Boot 2995

Key: B Flat **Tempo: 128** **Range: HD Flat**
Caller: Mike Hoose **LB Flat**

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads promenade halfway — walk in right and left thru — square thru four hands — do sa do corner — swing thru two by two —

El Valle



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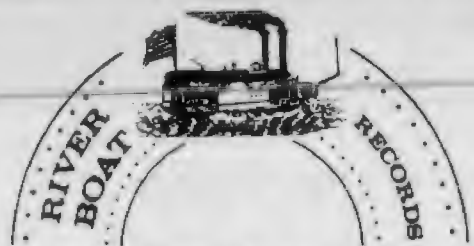
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boys trade — turn thru — left allemande — promenade.

Comment: A novelty tune with a rather rock-type beat. The music is very adequate and the figure is Mainstream. Rating: ☆☆☆

**THAT'S THE THING ABOUT OUR LOVE—
Ocean 11**

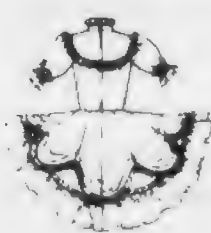
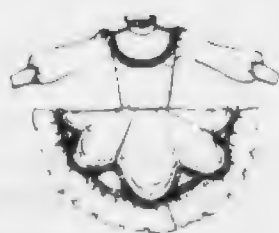
Key: C **Tempo:** 128 **Range:** HB
Caller: Grace Wheatley **LG**

Synopsis: (Intro) Sides face grand square — four ladies promenade — swing — promenade (Break) Four ladies chain — chain back — do paso — head ladies center tea cup

chain — (End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure Mainstream) Everybody promenade halfway — heads touch a quarter — boys run right — square thru on third hand right and left thru — do sa do — eight chain three — pass one by — swing next — promenade (Figure Plus) Heads promenade halfway — sides right and left thru — touch a quarter — boys run right — spin chain the gears — boys run — promenade.

Comment: Grace comes across very clearly but there could be a little more volume for floor

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dancers. Word metering practice may be required. The music is average but very danceable. Figure offers some nice moves.

Rating: ☆☆☆

I SAW MOMMY KISSING SANTA CLAUS— **Lamon 10087**

Key: A **Tempo: 126** **Range: HB**
Caller: Bruce Williamson **LG Sharp**

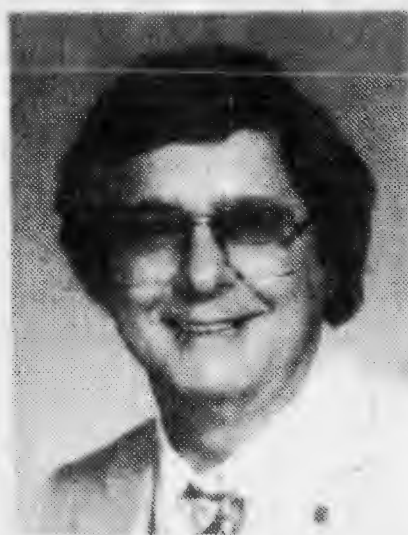
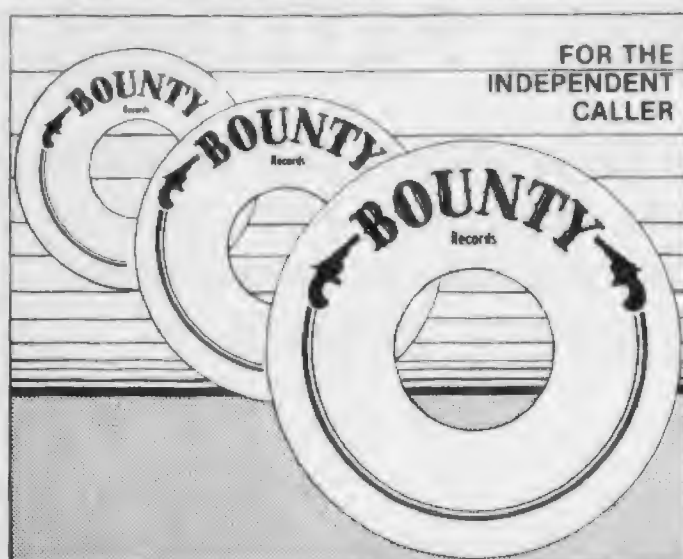
Synopsis: (Intro) Circle left — walk around corner — see saw own — men star right — allemande left — swing own — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — al-

lemende left corner — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four — right and left thru outside two — dive in — square thru three hands — swing corner — promenade.

Comment: A fairly slow number released especially for Christmas programming. Music is average. The figure is Mainstream and the instrumentation is good. Rating: ☆☆

NIGHT TRAIN TO MEMPHIS—KaloX 1294

Key: D **Tempo: 128** **Range: HA**
Caller: Harper Smith **LB**



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Synopsis: (Break) Four ladies chain three quarters — rollaway — allemande corner — do sa do own — men star left — turn your partner by the right — corner allemande — swing partner — promenade (Figure) Heads square thru — meet sides — swing thru — boys trade — boys run — crossfire — triple scoot — boys run around that girl — pass to the center — square thru three quarters — swing corner — promenade.

Comment: Harper uses an old tune to update some of the previous choreography. He adds crossfire and triple scoot in some nice moves for the Plus dancers. Music is very adequate

and the calling is clear.

Rating: ☆☆☆

IF THEY COULD SEE ME NOW— Wagon Wheel 915

Key: G **Tempo: 128** **Range: HD**
Caller: Bob Ruff **LB**

Synopsis: (Break) Four ladies promenade inside — swing at home — join hands circle — allemande corner — right and left grand — do sa do own — promenade (Figure) Ladies center back to back — men promenade outside — turn partner by left — corner right — partner courtesy turn — face center of set — men center back to back — ladies promenade



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outside — pass this guy — promenade next.

Comment: Bob Ruff has taken over the Wagon
Wheel label and is offering some very dance-
able music with new figures adapted to basic
calls. The Wagon Wheel label always pro-
duced good music and it's obviously staying
that way. These can be used for class work.

Rating: ☆☆☆☆

PIANO ROLL BLUES—Red Boot 297

Key: E Flat Tempo: 132 Range: HC

Caller: Mac McCall LB Flat

Synopsis: Complete call printed in Workshop.

Comment: Very good music, well recorded. The

addition of a horn adds a nice touch. The
choreography is well timed and dancers
enjoyed the old-time touch it offers.

Rating: ☆☆☆☆

TORPEDO—Blue Star 2246

Key: G Tempo: 126 Range: HG

Caller: Jerry Dews LG

Synopsis: (Break) Circle left — walk around
corner — see saw own — left allemande —
weave ring — do sa do — promenade (Figure)
Heads square thru four hands — do sa do
corner — make a wave — scoot back — scoot
back again — ladies trade — recycle — dive



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in — square thru three hands — swing corner — promenade.

Comment: A melody line offering some minor keys. The figure works adequately and Jerry does a nice calling job. Music is most enjoyable and the choreography is Mainstream.

Rating: ☆☆☆

HURRICANE—Mountain 34

Key: G Tempo: 132 Range: HE

Caller: Mark Clausing LD

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands —

corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls square thru three quarters — swing corner — promenade.

Comment: A simple kind of musical release that is rather unusual. The music side offers the assistance of added vocal. The melody line is not strong but it's different and has a good beat. Figure is strictly Mainstream.

Rating: ☆☆☆☆

FOOL BY YOUR SIDE—Red Boot 299

Key: D Tempo: 128 Range: HC Sharp

Caller: Ralph Trout LA

Synopsis: (Break) Sides face grand square —

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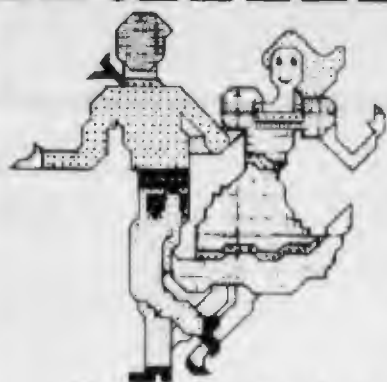
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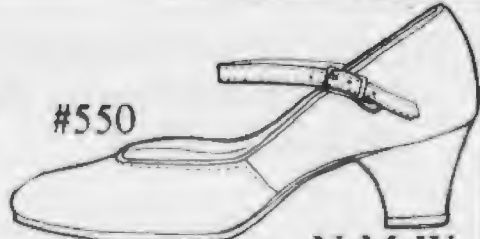
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circle left — left allemande — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left in middle — do sa do — swing thru — boys trade — swing corner — promenade.

Comment: Nice vocal background on this release with Ralph. Figure is average but the music offers a very good feeling of relaxation. It is well done. Rating: ☆☆☆☆

ALAMO PLAZA POLKA—KaloX 1293

Key: C

Tempo: 132

Range: HC

Caller: Guy Poland

LC

Synopsis: (Break) Ladies chain — chain back Promenade (Alternate break) Sides face grand square — ladies chain — chain back (Figure) Heads square thru four — sides make right hand star — heads star left — corner girl curlique — walk to a wave — swing thru — turn thru — left allemande — promenade.

Comment: A quick moving polka-type dance to a nice tune. The figure is most adequate and the dancers enjoyed dancing it immensely. Music is above average. The instruction sheet does not give sides face grand square. This should be noted on first figure.

Rating: ☆☆☆☆

HEY LEI LEE LEI LEE—Wagon Wheel 914

Key: E

Tempo: 130

Range: HC Sharp

Caller: Bob Ruff

LE

Synopsis: (Break) Ladies promenade inside — swing at home — join hands circle left — allemande left corner — swing partner — promenade (Figure) Heads promenade outside — into middle right hand star — turn once around — back out find corner allemande left — partner do sa do — promenade corner.

Comment: A reissue of one of the most popular releases on the square dance scene a few years back. The music is still very good and it is well recorded. The addition of the new choreography in the basic field is good for the activity.

Rating: ☆☆☆☆

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DO I EVER CROSS YOUR MIND —

Thunderbird 236

Key: F Tempo: 128 Range: HD

Caller: Chuck Myers LC

Synopsis: (Intro & end) Circle left — walk around corner — see saw own — left allemande corner — weave ring — do sa do — promenade (Break) Walk around corner — see saw own — men star right — pick up partner star promenade — girls roll left — allemande left — weave ring — do sa do — promenade (Figure) One and three promenade halfway — into middle square thru four — right and left thru — slide thru — square thru four — trade by —

swing corner — promenade.

Comment: A melody line that may be somewhat difficult for many callers. The key range tends to be quite high. The figure is average.

Rating: ☆☆

COUNT DOWN — Blue Star 2248

Key: G Tempo: 132 Range: HC

Caller: Rocky Strickland LC

Synopsis: Complete call printed in Workshop.

Comment: A good beat with a simple melody line. Words come rather quickly but callers can practice and accomplish. The figure has a fair amount of choreography and the dancers

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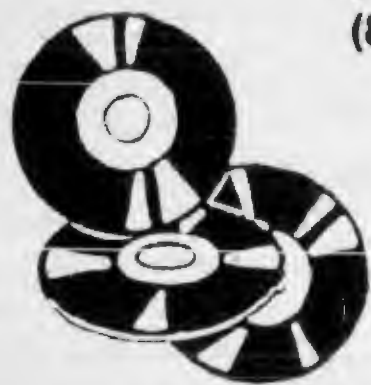
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enjoyed it. Give a listen for possible use. Good music and nice calling. Rating: ☆☆☆☆

RAGGED BUT RIGHT — Gold Star 721

Key: F **Tempo: 130** **Range: HC**
Caller: Earl Kinsey **LD**

Synopsis: (Intro & end) Circle left — left allemande — do sa do — four men star by left — turn thru at home — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — join hands circle left — allemande left corner — come back promenade (Figure) Head two couples promenade halfway — down middle right and left thru —

flutterwheel across — sweep one quarter more — pass thru — curlique — scoot back — boys run to the right — square thru three — swing corner — promenade.

Comment: A good old tune from the western field of music. The melody line is easy to call to. Figure is Mainstream and timed out fairly well. Sound is full and well recorded.

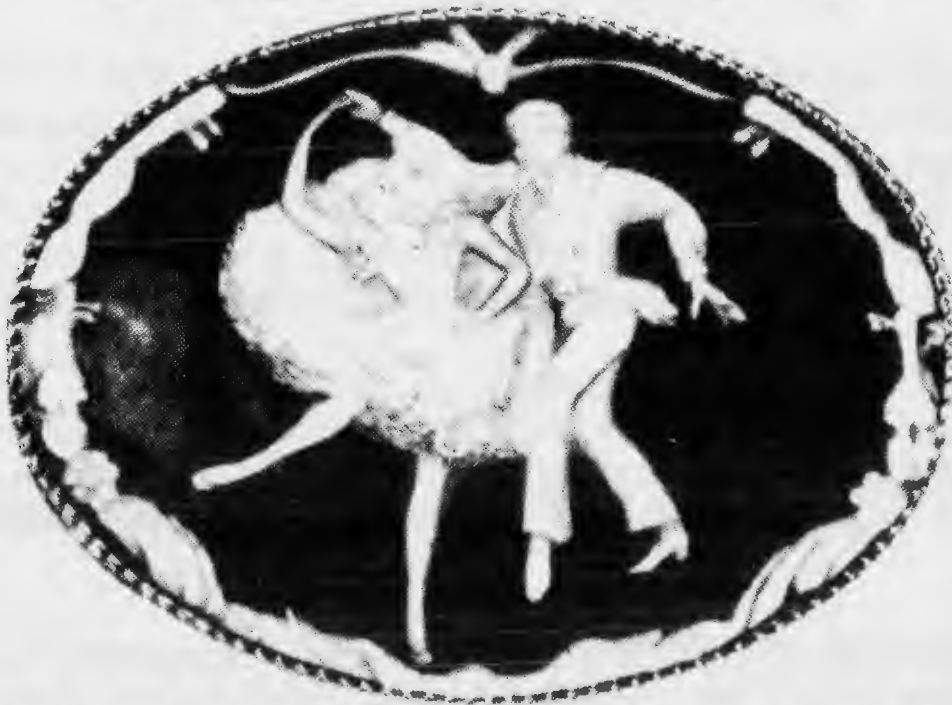
Rating: ☆☆☆☆

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Key: G **Tempo: 130** **Range: HB**
Caller: Frank Lane **LB**

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Synopsis: (Intro) Sides face grand square — ladies promenade — box the gnat at home — swing — promenade (Break) Four ladies chain across — right hand star back home — do paso — head ladies center tea cup chain — (Figure) Heads promenade halfway — sides pass thru — partner trade — reverse the flutterwheel — sweep a quarter more — pass thru — do sa do — eight chain four — swing — promenade.

Comment: The tune is not familiar to this reviewer. Frank offers expert timing in the choreography. Music is average with a sound of trumpet in the background. The dance is

Mainstream.

Rating:☆☆☆

THAT WAS BEFORE I MET YOU — Red Boot 2993

Key: F **Tempo: 130** **Range: HC**
Callers: Mike Hoose, Johnny Jones **LC**
Don Williamson, Wayne McDonald

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right — left allemande corner — weave ring — swing — promenade (Figure) Four ladies chain — heads promenade halfway — lead to right — circle — make a line — star thru — pass thru — trade by — pass thru — swing

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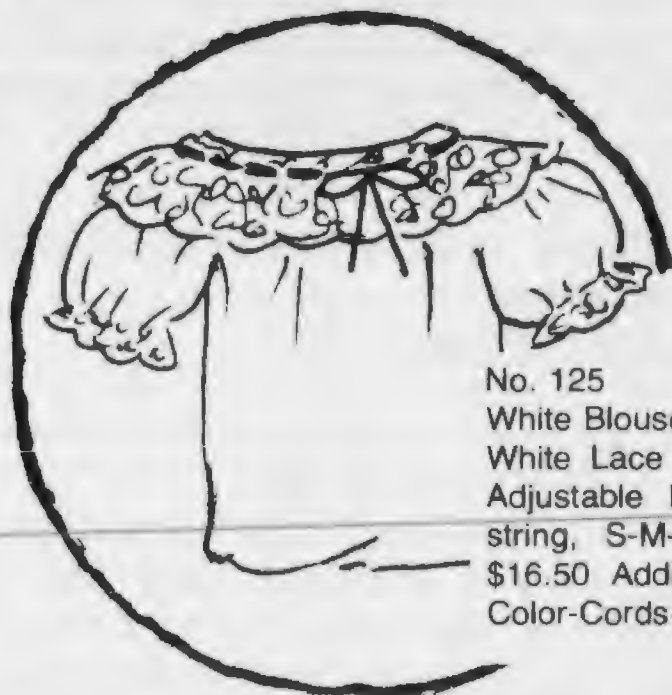
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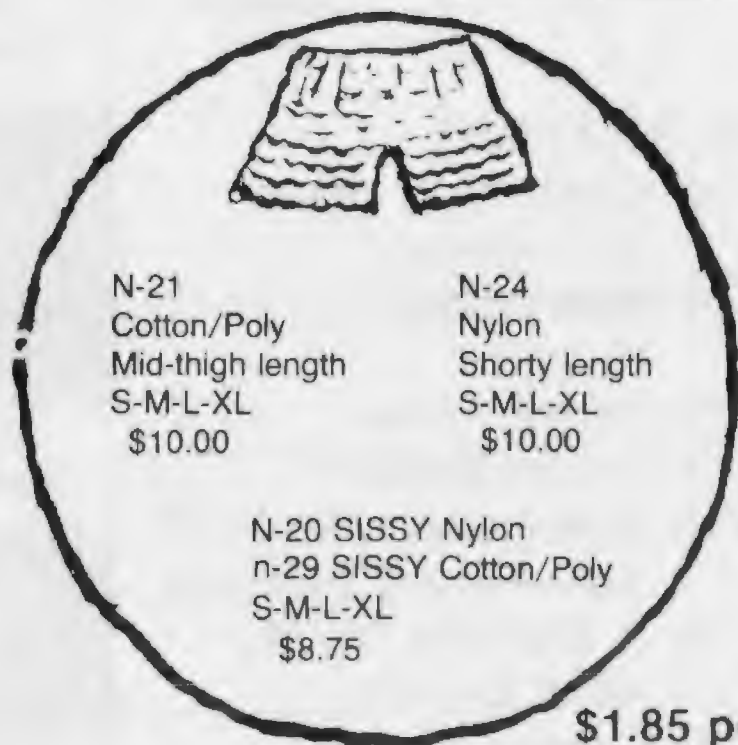
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corner — promenade her.

Comment: The Red Boot Boys sound great! The music is above average and the figure is Mainstream all the way. Too bad the Red Boot Boys don't participate on the instrumental side as well, offering a boost for the callers.

Rating: ☆☆☆

circle left — left allemande corner — swing — promenade (Break & end) Circle left — left allemande — do sa do — men star left — turn thru — left allemande (Optional end) Sides face grand spin (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel in the middle — sweep one quarter more — pass thru — right and left thru — swing thru — boys run to right — half tag — swing corner — promenade.

Comment: The music is above average and offers the sounds of a saxophone. Choreography is Mainstream. The call is clear.

Rating: ☆☆☆

THAT'S THE THING ABOUT LOVE —

Bounty 104

Key: C

Range: HA

LG

Tempo: 128

Caller: Sparky Sparks

Synopsis: (Intro) Sides face grand square —



Dick Waibel



Doug Saunders



Shannon Duck



Jim Brown



Dale Houck

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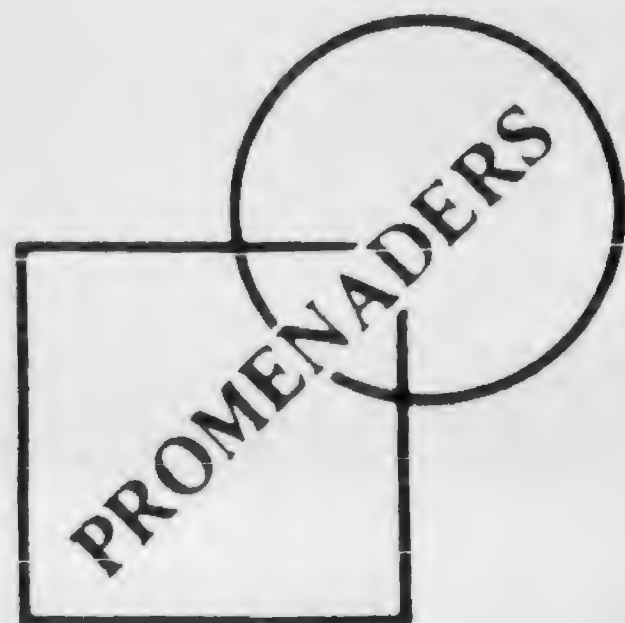
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THE SHOE GOES ON THE OTHER FOOT TO- NIGHT — MW 203

**Key: G & A Flat Tempo: 128 Range: HE Flat
Caller: Steve Moore LF Sharp**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Head two couples promenade halfway — lead to right circle four — make a line — up to middle and back — right and left thru — flutterwheel — sweep one quarter more — pass thru — swing corner — left allemande — come back promenade.

Comment: Above average music utilizing Main-

stream choreography. Dancers were mixed in their review of this release. Steve is clear and does a very nice job of calling. Rating: ☆☆☆

I THINK I WILL STAY HERE AND DANCE— Four Squares 803

**Key: A Tempo: 132 Range: HC Sharp
Caller: Earl Rich LA**

Synopsis: Complete call printed in Workshop.

Comment: One of the better releases by Four Squares. The music is lively, good and well recorded. Figure is well timed. In some places the floor dancers found it difficult to hear the words, especially flutterwheel. Overall a good

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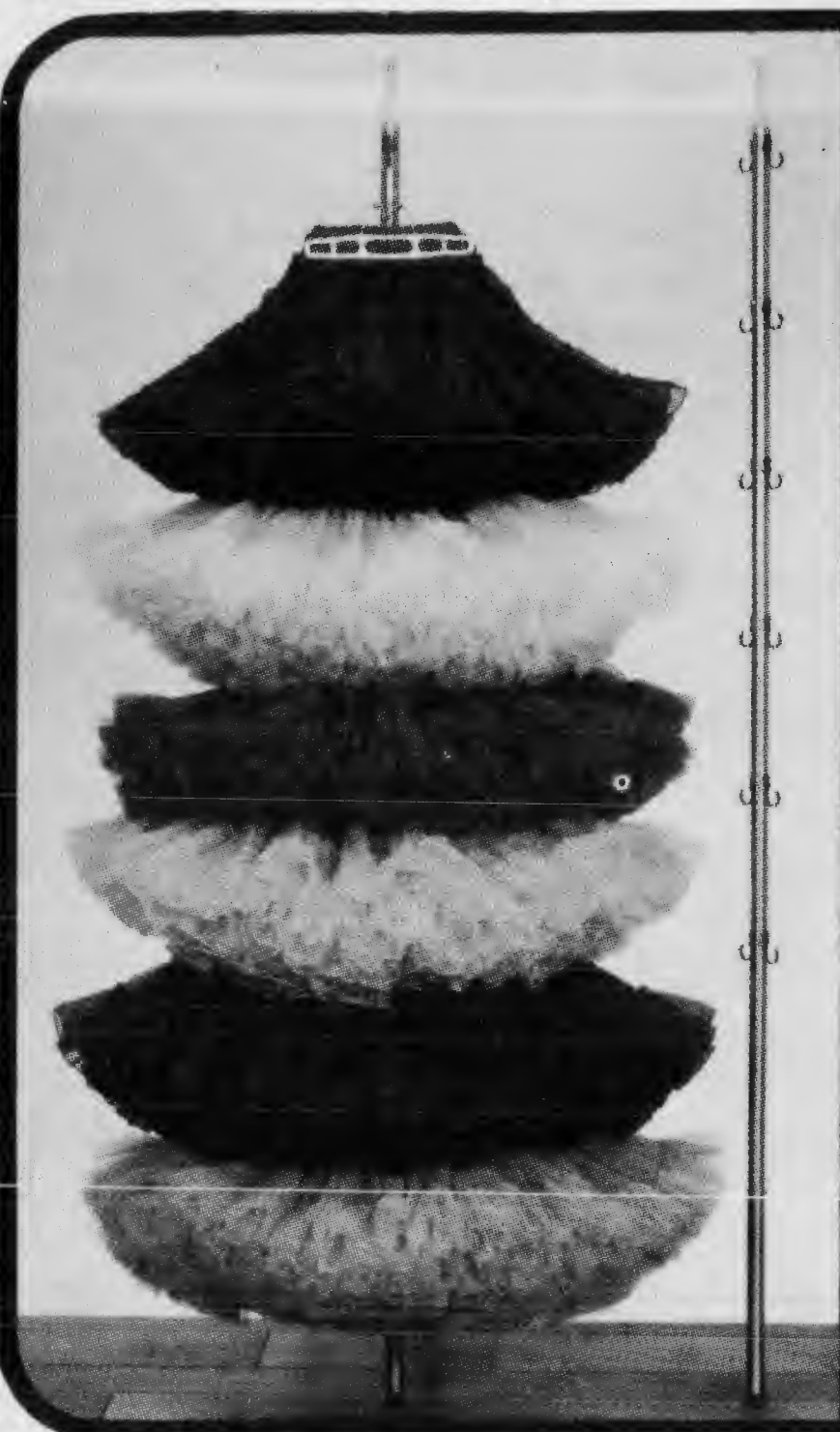
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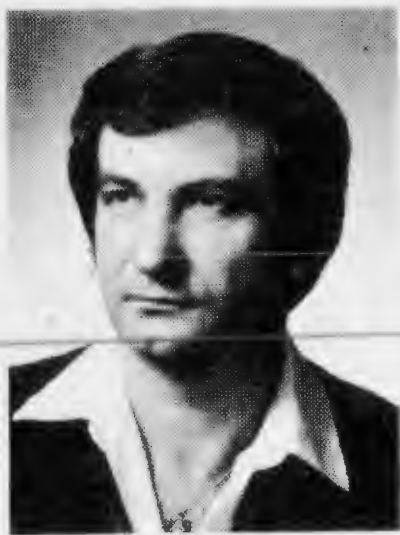
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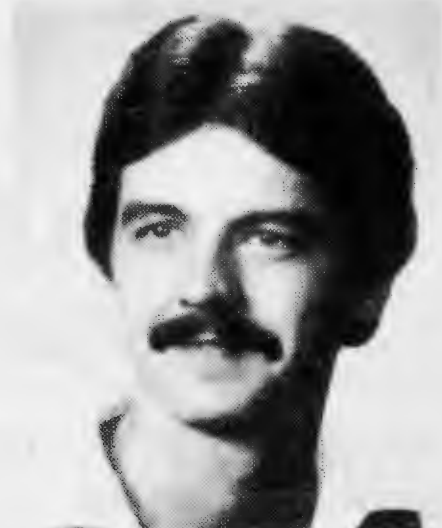
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release. Take a listen, callers. Rating: ☆☆☆☆

words are interesting and were enjoyed by the
dancers. Can be called and danced by all.
Rating: ☆☆☆☆

OOH LA LA — Chaparral 513

Key: C & D Tempo: 130 Range: HD
Caller: Ken Bower LC

Synopsis: (Break) Sides face grand square —
four ladies chain — chain back — promenade
(Figure) Heads promenade halfway — down
middle right and left thru — square thru four —
corner do sa do — swing thru — boys trade —
turn thru — left allemande — come back
promenade.

Comment: A novel offering. The figure is dance-
able Mainstream and the music is good. The

JADED LOVER — Blue Star 2251

Key: D Tempo: 132 Range: HB
Caller: Jerry Dews LA

Synopsis: (Break) Circle left — left allemande —
do sa do own — men star left — turn thru at
home — left allemande — promenade (Fig-
ure) heads square thru four — do sa do corner
— spin chain thru — girls circulate twice
around — turn thru — left allemande — skip
one girl — swing the next — promenade.



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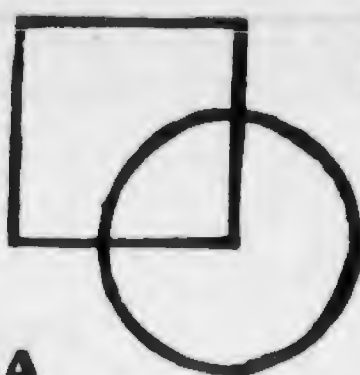
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Comment: An over-used figure with average music but very nice calling. Strictly Mainstream with no timing problems. There's some nice chords and a western sound to this release.
Rating: ☆☆☆

ples promenade halfway — circle to a line — forward and back — star thru — eight chain three — look for corner turn fourth girl left — keep her promenade.

Comment: A quick moving dance to a tune recognizable by many. The timing works alright but dancers must move quickly. A nice feeling to the dance. The calling is well executed.
Rating: ☆☆☆

WONDERFUL TIME — FTC 32048

Key: E Flat Tempo: 132 Range: HD Flat
Caller: Buddy Weaver LB Flat

Synopsis: (Break) Allemande left Alamo style — balance — swing thru forward two — balance — swing thru — turn partner right — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — head cou-

THE BEST THINGS IN LIFE ARE FREE — Bogan 1352

Key: B Flat Tempo: 130 Range: HD
Caller: John Arden LB Flat



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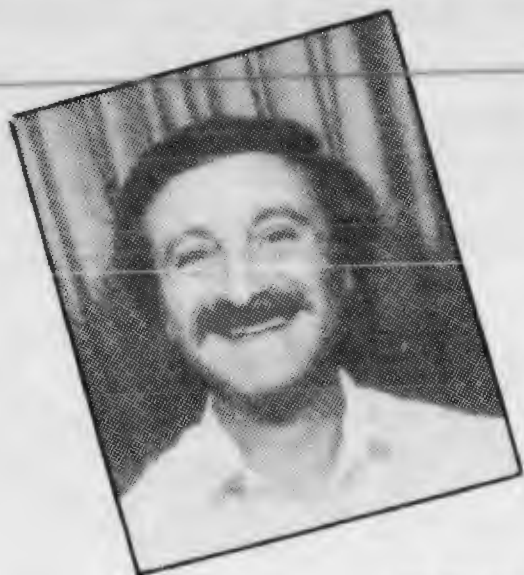


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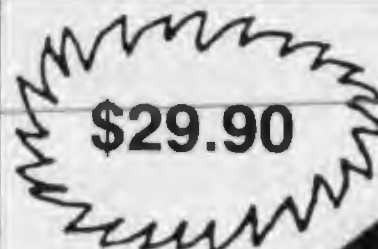
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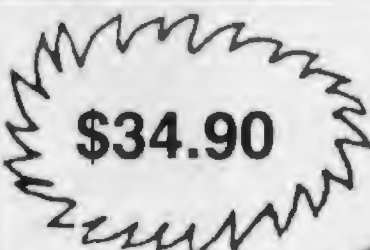


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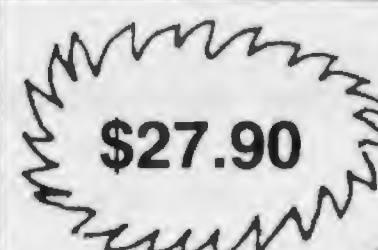
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Synopsis: (Break) Circle left — allemande left — Alamo style — balance — swing thru — go forward two — balance again — swing thru — right and left grand — meet own promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — wheel and deal — right and left thru — dive thru — square thru three quarters — swing own — promenade

Comment: Another renewal of a good old tune with music that is quite upgraded. The figure is most danceable. The melody line makes this a record the majority of dancers will like.

Rating: ☆☆☆

I'VE GOT MEXICO — Red Boot 2994

Key: F

Tempo: 130

Range: HD

Caller: Johnny Jones

LE

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do — make ocean wave — ladies trade — ladies run — tag the line — face right — ferris wheel — pass thru — swing thru — boys trade — swing corner — promenade.

Comment: Good music and a well timed figure. The melody line offers a down-Mexico-way feeling. Callers may want to take a listen and



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Flip/Inst.

by Francis Zeller

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by Francis Zeller

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June 9 - 15

John Gorski, Lawton, OK
Sleepy Browning, Jayton, TX
Micky & Lee Grimm, Amarillo, TX

June 16 - 22

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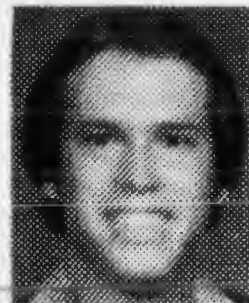
Wade Driver



Tony Oxendine



Sleepy Browning



Jerry Story



Andy Petrere



Lem Gravelle



Pat Barbour



Mike Bramblett



John Gorski



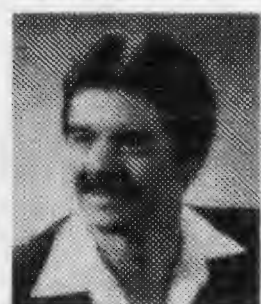
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Marvin & Kay White, Bossier City, LA

August 25 - 31

Allen Garrett, Tyler, TX
Bob Newman, Paducah, KY
Norman & Helen Teague, Wichita Falls, TX

September 1 - 7

Lem Gravelle, Jennings, LA
Tony Oxendine, Sumter, SC
Bill & Virginia Tracy, Wichita, KS

September 8 - 14

Bill Wright, San Antonio, TX
Lem Gravelle, Jennings, LA
George & Louise Van Courtlandt, Lafayette, LA

September 15 - 21

Wade Driver, Houston, TX
Wayne Baldwin, McKinney, TX
Leland & Helen Neeley, Henderson, TX

September 22 - 28

Wade Driver, Houston, TX
Pat Barbour, Lubbock, TX
Chambers

September 29 - October 5

Rockie Strickland, DeSoto, TX
Pat Barbour, Lubbock, TX
Sonny & Charlotte Ezelle, Longview, TX



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TOP 25368 **In The Good Old Summertime No. 10** by Dick Jones
TOP 25367 **Mack Is Back No. 8** by Dick Jones
TOP 25366 **Sheik Of Araby No. 6** by Dick Jones
TOP 25304 **Mountain Music No. 4** by Dick Jones

check the key which is a bit high in one spot. The slightly different figure adds a special touch. Rating: ☆☆☆☆

AUCTIONEER — Mountain 37

Key: G Tempo: 133 Range: HB
Caller: Phil Kozlowski LD

Synopsis: (Break) Sides face grand square — four ladies chain — chain back home — promenade (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four hands — corner do sa do — make a wave — swing thru two by two — boys cross fold — swing corner — prome-

nade.

Comment: A fast moving dance that may be slowed down a little for comfort. This is a reissue of a popular version of years ago. Callers may have fun trying this and the figure is quite good. Rating: ☆☆☆

THINGS — Blue Star 2250

Key: C Tempo: 130 Range: HC
Caller: Marshall Flippo LB

Synopsis: (Break) Circle left — left allemande corner — do sa do own — gents star left — turn thru — left allemande — swing own — promenade (Figure) Head two couples prom-

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thru — slide thru — square thru three quarters
— swing corner — allemande — right and left
grand — promenade.

Comment: A reissue of an old favorite. Fairly
novel and provides good dancing. The moves
are Mainstream and the music is average.
Rating: ☆☆☆

ECHO FROM THE HILLS — Kalox 1295

Key: C **Tempo:** 130 **Range:** HA
Caller: John Saunders **LC**

Synopsis: (Break) Four ladies chain — send
them back Dixie style to allemande thar —

men swing in right hand star back up — slip
the clutch — left allemande — weave ring —
do sa do — promenade (Figure) Heads prom-
enade three quarters — sides right and left
thru — double pass thru — 1st couple left —
2nd couple right — right and left thru — star
thru — pass thru — trade by — left allemande
— swing — promenade.

Comment; John does a smooth job in calling this
release. The dance is well timed though may
need to be slowed for some. Music is above
average and one of the better tunes released
lately by Kalox. The figure is Mainstream.
Rating: ☆☆☆

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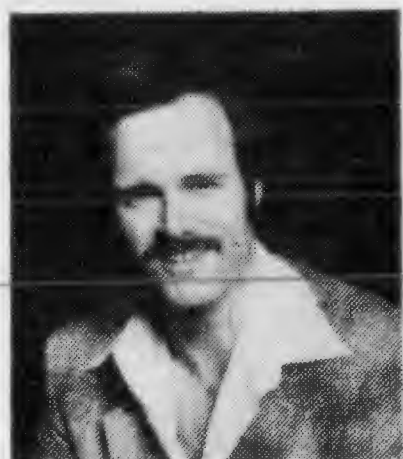
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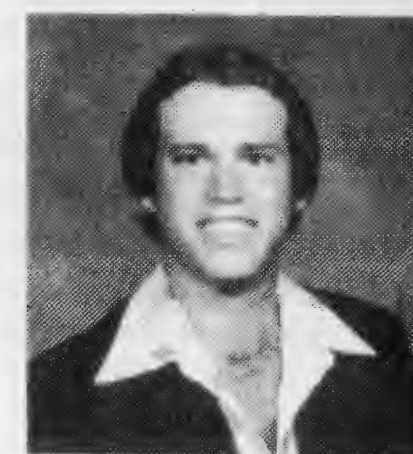
Steve Kopman

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- RR-167 **Someday Soon** by Wade
- RR-168 **Knock, Knock, Knock** by Wade
- RR-169 **Hooked On Elvis** by Wade
- RR-170 **One In A Million** by Flip, Beryl, and Wade
- RR-171 **You Put The Blue In Me** by Pat
- *RR-172 **If They Could See Me Now** by Kip
- RR-173 **Old Time Rock And Roll** by Wade
- RR-174 **Rainbow Rider** by Bob
- RR-175 **Mexican Love Songs** by Jerry
- RR-176 **What's Forever For** by Wade
- *RR-177 **Reggae Cowboy** by Jerry
- RR-178 **Don't Believe My Heart** by Pat
- RR-179 **Old Time Loving** by Jerry



Kip Garvey



Jerry Story



Randy Dibble



Mike Seastrom



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Knoxville, Tn

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- CD-220 **Some Ladies Don't Love Cowboys** by Randy
- *CD-221 **Stop In The Road** by Les Hughes
- CD-222 **Close Enough To Perfect** by Kevin
- *CD-223 **Pirates And Poets** by Wayne
- *CD-224 **Blue Moon** by Mike
- *CD-225 **Ridin' Trains** by Steve
- *CD-226 **The Best Is Yet To Come** by Steve Jacques

New Hoedown

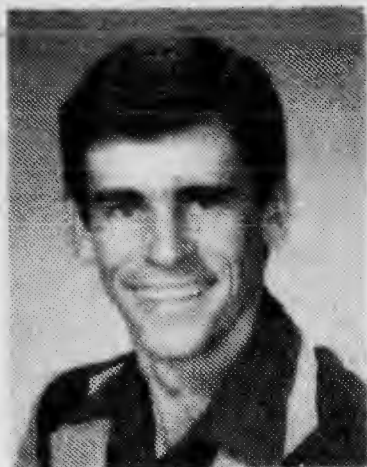
- RR-306 **Rhythm Express/ Rainbow**

New Rounds

- RR-2001 **Here Come The Blues/ Little Sweetheart**
- Both Sides** by Dave & Nita Smith

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HOEDOWNS

WALKING THE DOG — Kalox 1296

Key: G **Tempo: 130**

Music: The Jewel Men — Banjo, Piano, Guitar,
Bass, Organ

SQUARE 'EM UP — Flip side to Walking The Dog

Key: G & E Minor **Tempo: 130**

Comment: Two average hoedowns. Rhythm is
provided by the bass with melody lines that
callers may lean toward. We always like to
recommend callers listen to hoedown instru-
mentals for their own satisfaction.

Rating: ☆☆☆

ART'S HOEDOWN — Desert 9002

Key: D **Tempo: 132**

Music: Western Swingers — Guitar, Harmon-
ica, Drums, Bass, Banjo

DOUBLE EAGLE — Flip side to Art's Hoedown

Key: F & C **Tempo: 132**

Comment: Two hoedown releases featuring the
kind of heavy rhythm that would be easy for
newer callers to follow. Art's Hoedown is this
reviewer's choice.

Rating: ☆☆

SQUARE GUITAR — Wagon Wheel 111

Key: G **Tempo: 130**

Music: The Wagon Masters — Guitar, Banjo,

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Bass Drum

SMOKEY DOKEY — Flip side to Square Guitar

Key: G

Tempo: 130

Comment: A fine pair of hoedowns recorded by Wagon Wheel. The music is good and well recorded and it's nice to have the label back again. Square Guitar has a bright boogie beat.

Rating: ☆☆☆☆

CONNIE'S HOEDOWN — Four Squares 800

Key: G

Tempo: 132

Music: Bill Van Dyke & Co. — Banjo, Bass, Guitar

BILLY'S HOEDOWN — Flip side to Connie's

Hoedown

Key: G

Tempo: 132

Comment: Lots of hoedown selections available this month for callers to choose from. These releases feature few instruments but all are well recorded and provide a good background.

Rating: ☆☆☆☆

CAMPTOWN RACES — Thunderbird 529

Key: D

Tempo: 130

Music: The Thunderbirds — Guitar, Bass, Organ, Fiddle, Banjo

GROOVY GRUBWORM — Flip side to Camptown Races



Mark Patterson
182 No. Broadway #4
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The Late Bob Vinyard

JP114 Yellow Ribbon

JP113 Angry

JP112 Bobby McGee

JP111 Nevertheless

JP110 Once In My Life

JP109 See You In My Dreams

JP108 Matador

JP106 Heartbreak Mountain

JP105 I Don't Know Why

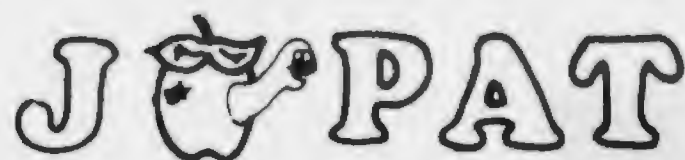
JP103 Selfish

JP102 Rhythm of Rain

Bob & Joe

JP402 Four In The Morning

JP401 Tennessee Sunshine



New Releases

JP801 Yellow Rose of Texas — Tom

JP602 New River Train — Mark

JP506 Mama/Rose — Hoedown

JP219 Oh Lonesome Me — Joe

JP218 Bonaparte's Retreat — Joe

JP403 Morning Dew — Joe & Mark

JP701 Old Buck — Stew Shacklette

JP601 Travel On — Mark

JP217 Love Letters in The Sand — Joe

JP216 Devil Woman — Joe

JP214 Sweet Georgia Brown — Joe

HOEDOWNS

JP501 Jopat/Jolee

JP502 Country Cat/City Sticker

JP503 Sunshine/Moonshine

JP504 Uptown/Downtown

JP505 Muddy River/Feeling Good

ROUNDS (Loehrs)

JP301 All Of Me

JP302 No Love At All



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FT-CG-5001 Farmer's Fiddle — Hit Cloggrer

FT-CG-5002 Old Fashioned Love Song — Latest Cloggrer
Both by Dawn Farmer

FT-RD-1001 Lovesick Blues — R/D by Leonard & Dorothy Row

FT-115 Houston (Means I Am One Day Closer To You) by Vic

FT-114 There Must Be Something About Me That She Loves by Rick

FT-113 Crocodile Rock by Phil

NEW DANCERS

Don't forget practice hoedowns —

FT-104 Snipe Romp — 34 Basics by Rick

FT-109 Tune Up — 48 Basics by Rick

*We wish you the happiest
of Holiday Seasons*

Key: F

Tempo: 130

Comment: Camptown Races is very well done. The Groovy Grubworm is a heavy rhythm version with a guitar lead. Listen to this side to determine personal reaction. This reviewer finds it a little modern but it may be enjoyed by many.
Rating: ☆☆☆

LOOSE TALK — Kalox 1297

Key: C

Tempo: 130

Music: The Jewel Men — Banjo, Piano, Guitar, Bass

BEVERLY HILLBILLIES — Flip side to Loose Talk

Key: G

Tempo: 130

Comment: An above average set of hoedowns featuring a banjo and piano lead. Rhythm background is adequate. The reviewer's preference leans toward Loose Talk.

Rating: ☆☆☆

FLIP HOEDOWN

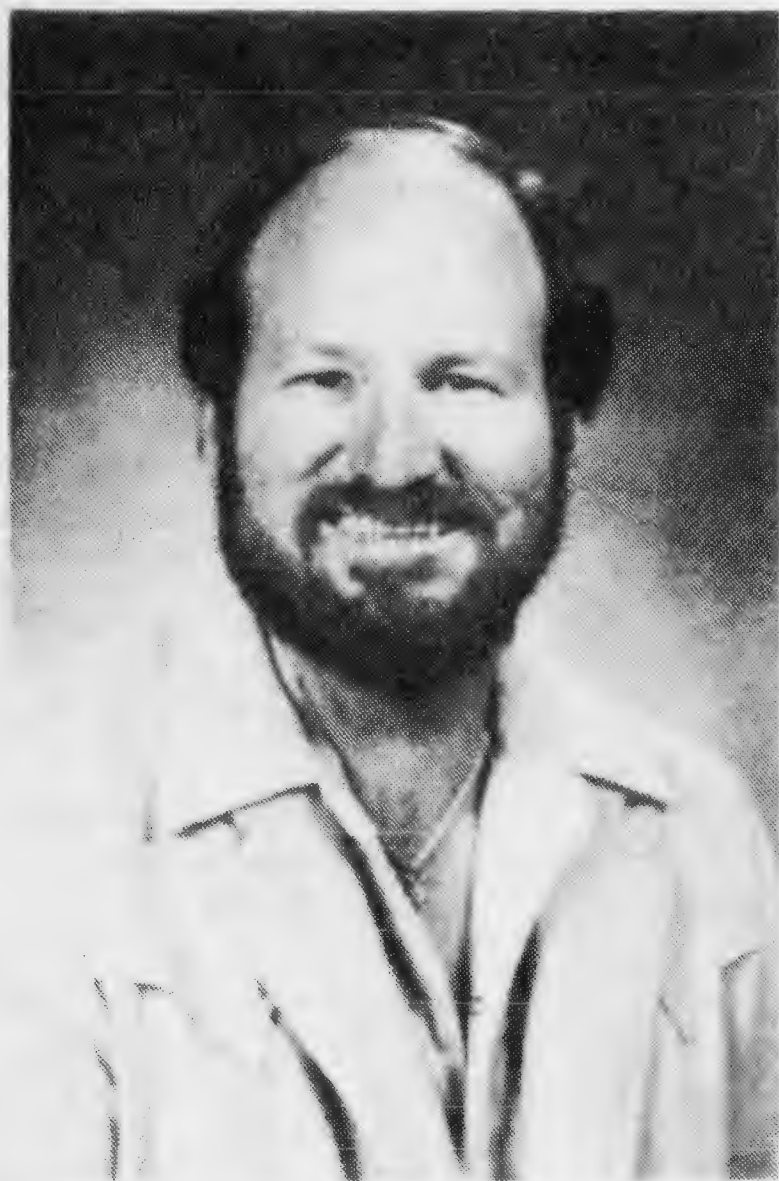
FIREBALL — Red Boot 314

Key: G

Tempo: 128

Caller: Don Williamson

Comment: One of the best hoedowns of the season. Good balance, nice chord construction and instrumentation well recorded. The flip



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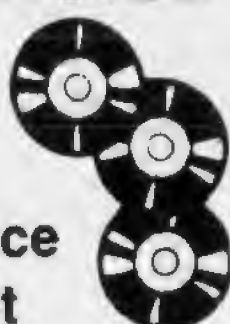


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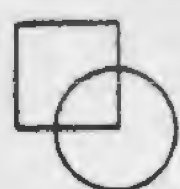
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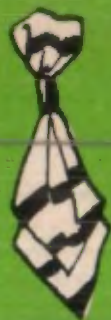
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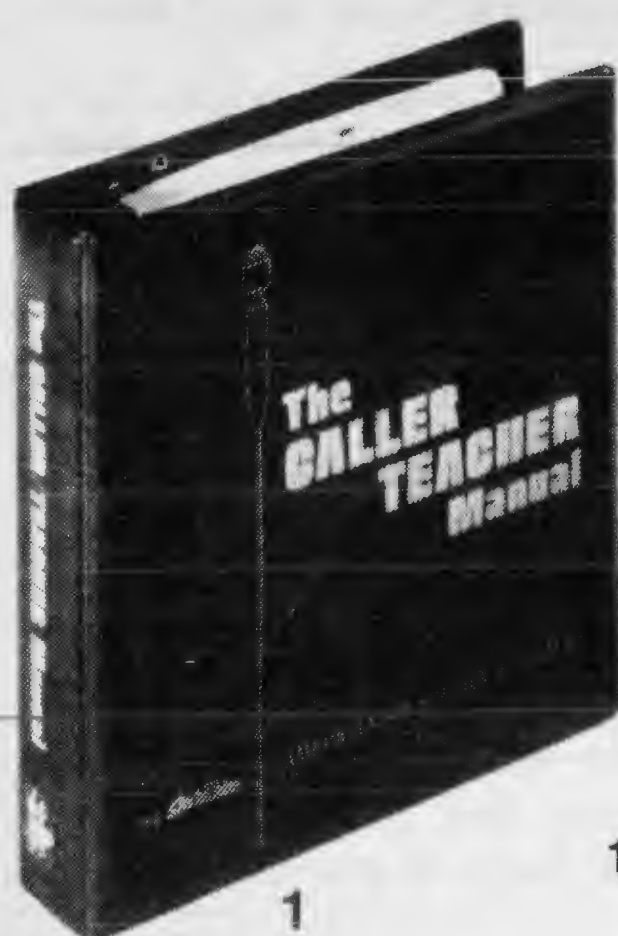
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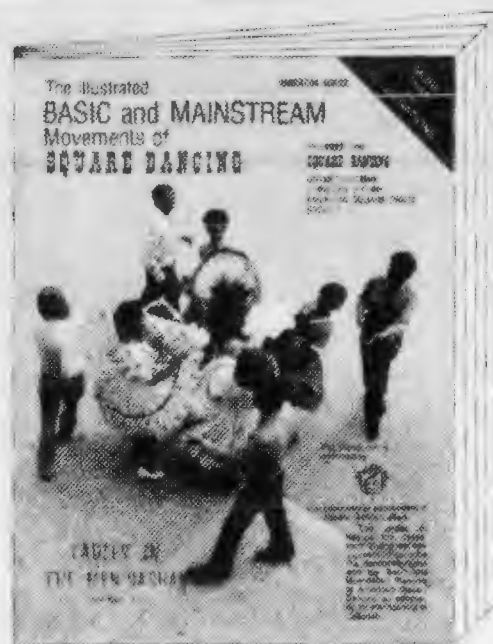
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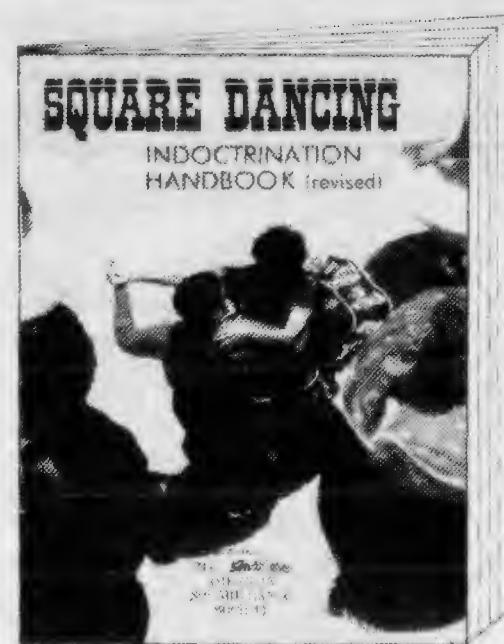
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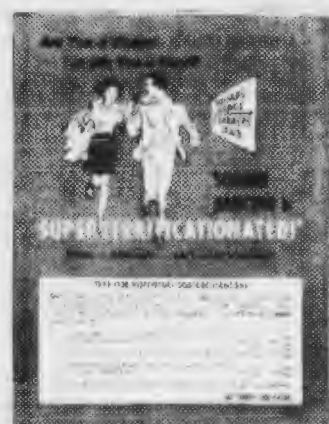
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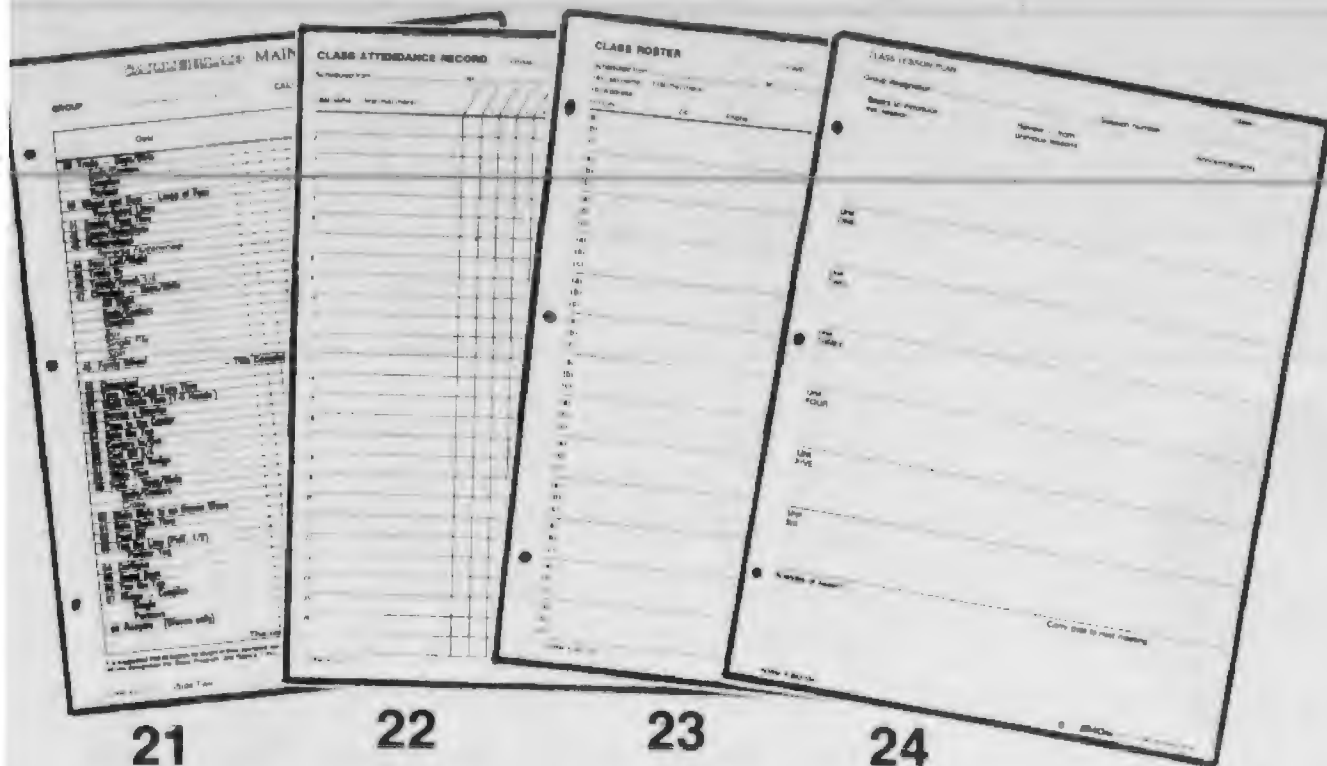


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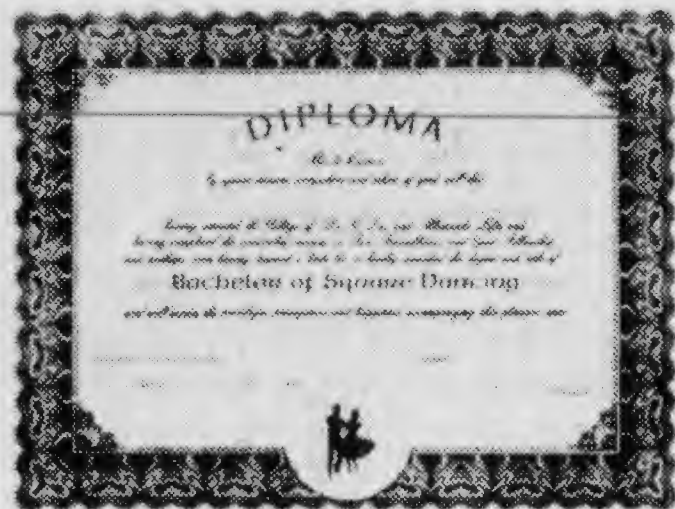
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